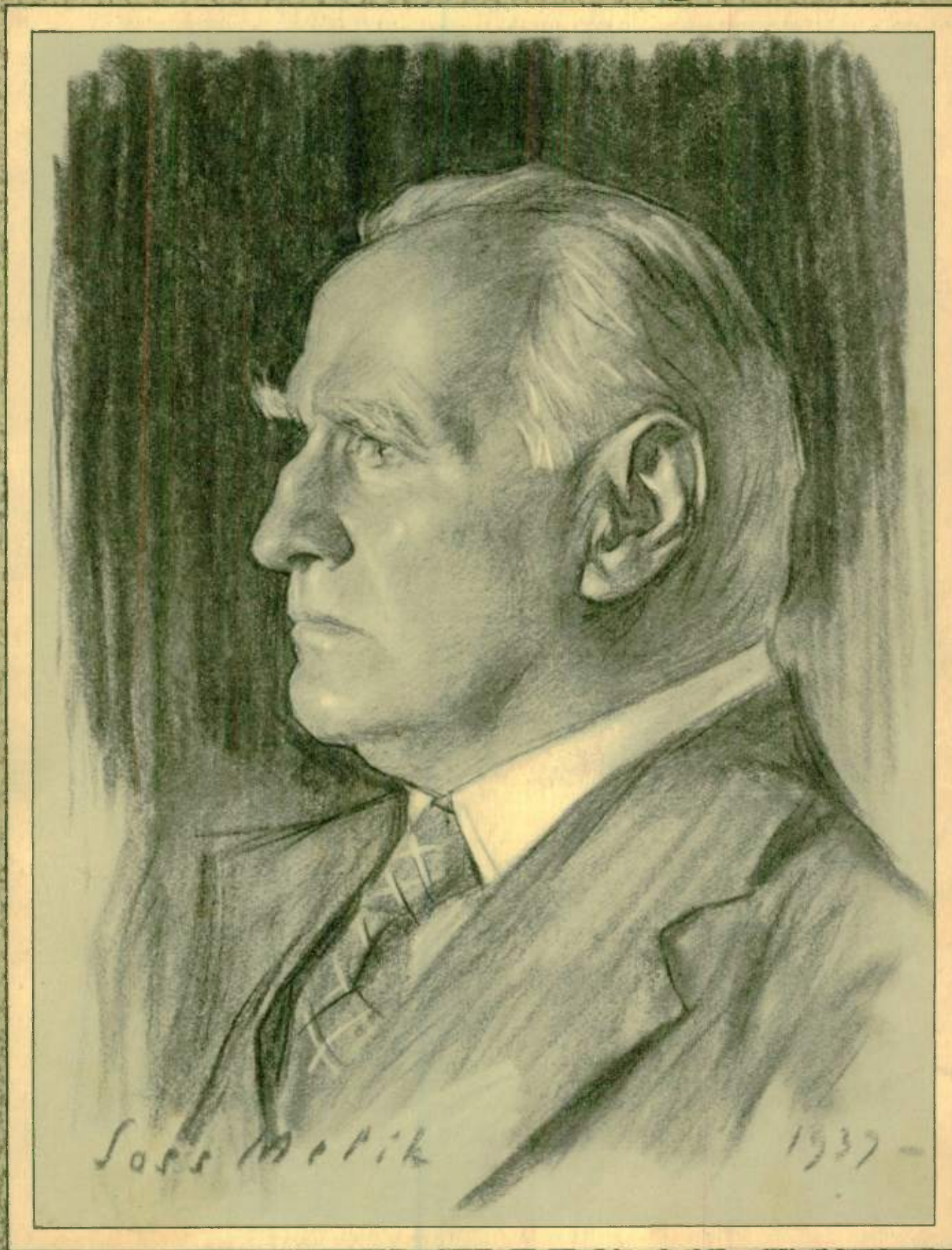


THE ETUDE

Music Magazine



Dr. Walter Damrosch

The latest and favorite portrait of the Dean of American conductors, by the distinguished portraitist, Soss Melik. The original of this portrait is now in the private collection of Dr. Damrosch.

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February 1938

World Radio History

Price 25 Cents



PIANO ENSEMBLE MUSIC

A TOUCH OF VARIETY THAT MAKES INTERESTING THE

Spring Recital or Commencement Program



PIANO DUETS

2 Players at 1 Piano

Cat. No.	Gr.	Pr.
25725 Woodland Songsters (Beer)....2		\$0.40
25626 Little Brown Bunny (Hopkins)....1		.25
25703 My First Piece (Kerr).....1		.25
14902 Hungarian Concert Polka (Alföldy).....5		.60
18105 Salute to the Colors (Anthony)....3		.60
25509 Gipsies (Ketterer).....1		.30
30484 Minuet a l'Antico (Seeböck)....5		.75
30317 Venetian Love Song (Nevin)....3½		.50
25649 A Little March (Wright).....1½		.25
14115 Les Sylphes (Bachmann).....3		.75
24247 The Camel Train. Descriptive Piece (Baines).....2½		.60
26602 On the Deep. A Nautical Frolic (Orem).....3		.40
30627 March of the Wee Folk (Gaynor)....2		.30
26536 Wink Foo (Burleigh).....2		.40
26238 Flight of the Bumblebee (Rimsky-Korsakov).....4		.60
14053 Menuet in G No. 2 (Beethoven)....3		.35
3438 Postillon d'Amour (Behr).....2		.50
24028 The School Colors (Benson)....3½		.60
22811 Country Dance (Berwald).....3½		.45
18909 Hungarian Dance, No. 5 (Brahms).....4		.50
26257 Polonaise, from Eugen Onégin (Tchaikowsky).....3		.50
25938 Bobolinks (Grey).....2		.40
26150 High School Grand March (Kern).....3½		.50
26516 June Caprice (King).....3		.60
17504 Dance of the Fairy Queen (Bugbee).....1		.30
4398 Two Juveniles (Burty).....3		.60
25082 To the Front. Military March (Clark).....3		.50
26025 Gopak (Moussorsky).....3½		.35
26258 Swaying Daffodils (Overland)....3½		.80
25247 Commencement Day March (Crammond).....2		.40
24322 Danse Hongroise (Du Val).....4		.60
8993 On to Prosperity (Ferber).....3		.75
23814 Silvery Chimes (Goldmann)....3½		.75
25294 Charmante! Mazurka Souvenir (Groton).....3½		.50
30407 The New Colonial March (Hall)....3		.60
23294 Procession of the Sirdar (Ippolitow-Iwanow).....4		.40
22594 Spirit of the Hour. Grand March (Johnson).....3½		.45
..... In a Polish Garden (Williams)....3		.50
..... March of Progress (Williams)....3		.50
..... Jubilee March (Williams)....3		.60
24559 March of the Noble (Keats)....3		.50
24078 Community Grand March (Kern)....3		.50
13165 Commencement March (Koelling).....3		.60
11001 Concert Polka (Lansing).....4		.60
13576 Class Reception. March (Lindsay).....3		.60
12082 Alumni Reunion (Morrison)....3		.60
18317 March of the Slavs (Mumma)....4		.75
25499 Tommy's New Drum. March (Preston).....1½		.30
25762 Dance of the Hours, from La Gioconda (Ponchielli).....3½		.60
17472 Our School Band. March (Rolf)....2		.50
14648 Fragment. From the "Unfinished Symphony" (Schubert).....4		.35
3151 Military March. Op. 51, No. 1....3		.35
30112 The Stars and Stripes Forever. March (Sousa).....3½		.75
22807 Sing, Robin, Sing (Spaulding)....1		.35
13213 On to Triumph (Spooner).....3		.75
18245 Tannhäuser. Overture (Wagner)....7		1.25
26496 Airy Fairies (Spaulding).....1		.40
25789 Gavotte Rustique (Wright)....3		.60
8496 I Begin. Waltz (Willy).....1		.35
..... The Great Spirit (Hamer)....4		.60
..... Majesty of the Deep (Hamer)....5		.60
..... Sandal Dance (Terry).....3		.40
..... The Pines (Matthews).....4		.50
..... March of the Boy Scouts (Grant-Schaefer).....2		.50
..... Assembly Grand March (Kern)....4		.50

● Often teachers having a large enrollment in their classes strive to include as many pupils as possible in presenting a recital program. Permitting each student to play a solo number lengthens the program unnecessarily. The use of ensemble groupings, such as listed on this page, not only lends a touch of variety to the recital program, but it gives opportunities for the inclusion of more pupil-performers than under the solo-for-each plan.

A Grouping Enjoyed by Participants and Audience

PIECES for 4 PLAYERS at 1 PIANO

Cat. No.	Gr.	Pr.
26485 Song of the Pines (Adair).....1		\$0.40
17064 Taps. Military March (Engelmann)....3		.80
26484 Toy-Town Soldiers (Richter).....1		.40
11271 In the Procession. March (Hewitt)....2		.80
26497 Airy Fairies (Spaulding).....1		.50
11552 Galop-Marche (Lavignac).....3		1.00
26225 The School Flag (Spaulding).....1		.40
8321 Valse Lorraine (Missa).....3		.60

PIANO DUOS—2 Players at 2 Pianos

Cat. No.	Gr.	Pr.	Cat. No.	Gr.	Pr.
30462 Two Elegiac Melodies, Op. 34 (Grieg).....4		\$1.25	24565 Spanish Serenade (Wright)....3		\$0.50
30410 Wedding Day at Trolldhaugen (Grieg).....6		1.75	26353 Tango in D (Albeniz-Gest)....5		.70
25326 Mazurka (Ketterer).....2		.50 Scheherazade. Theme with Variations, Op. 102 (Weissheyer)....6		.50
24961 Hungary (Koelling).....5		.80	30487 Light and Gay. Scherzo (Durst)....3		.90
A DAY IN VENICE					
Suite					
By Ethelbert Nevin					
Arr. by Otilie Sutro					
Gr. 4-5					
30288 Dawn.....		\$1.00	24982 Russian Rhapsody (Hesselberg)....8		1.25
30289 Gondoliers.....		1.50	25328 At the Dance (Ketterer).....1½		.50
30290 Venetian Love Song.....		1.00	18365 Galop Marziale (Marzo).....4		.85
30291 Good Night.....		1.25	30236 Nocturne, from A Midsummer Night's Dream (Mendelssohn-Sutro).....5		1.40
26226 Menuet de l'Arlesienne, No. 1 (Bizet).....4		.70	13738 Manitou. Fantasia (Morrison)....4		.80
30188 The Butterfly (Grieg-Saar)....8		.75	SECOND SUITE		
14840 Valse Arabesque, Op. 83 (Lack)....4		1.00	(Indian)		
24245 The Galloping Horse (Pierson)....2½		.50	By Edward MacDowell		
30599 Guitar Serenade (Gaynor)....2		.50	Arr. by William Henry Humiston and Otilie Sutro		
30598 March of the Wee Folk (Gaynor)....2		.50	Gr. 5-8		
30314 March of the Tin Soldiers (Tchaikowsky).....3		.60	25255 Legend.....		\$2.50
30241 Nocturne, Op. 9, No. 2 (Chopin)....6		1.00	25256 Love Song.....		.90
24992 Sea Gardens (Cooke).....4		.60	25257 In War-Time.....		2.50
..... Majesty of the Deep (Hamer)....4		.50	25258 Dirge.....		.90
24960 Kamennoi-Ostrow (Rubinstein)....6		1.00	25259 Villaze Festival.....		2.50
30058 Polish Dance (Scharwenka)....5		1.25	30246 Forget-me-not. Mazurka (Rowe)....3		.80
26349 Coasting (Burleigh).....6		.80	24967 A Merry Wedding Tune (Saar)....5		.75
30236 Nocturne, from A Midsummer Night's Dream (Mendelssohn).....4		1.40	30058 A Polish Dance (Scharwenka-Werthner).....5		1.25
30274 Valse Caprice (Spross).....5		1.25	30049 Minuet a l'Antico (Seeböck-Saar).....5		1.50
23530 The Firefly (Williams).....3½		.55			
..... Deep River (Kelberine)....4		.60			
..... March of Progress (William)....3		.60			

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PHILADELPHIA, PA.

PIANO TRIOS

3 Players at 1 Piano

Cat. No.	Gr.	Pr.
25198 The King's Review (Baines)....2½		\$0.60
30159 The Fortune Teller (Arnold)....2½		.70
24204 Hungarian Dance, No. 6 (Brahms-Sartorio).....3		.70
11145 Polonaise Militaire, Op. 40, No. 1 (Chopin).....4		.60
30485 Valse Enfantine (Mueller)....1½		.50
25317 Commencement Day. March (Crammond).....2½		.50
19190 Air. From "Orpheus" (Gluck-Sartorio).....2		.40
25094 Heather Blossom (Ashley)....2		.75
4393 Gypsy Rondo (Haydn).....4		1.00
24261 Dance of the Rosebuds (Keats)....3		.60
..... Danse Ecossaise (Baker)....3		.75
24302 Hungary (Koelling).....4		.90
24064 Here Comes the Parade (Preston).....2		.70
..... Let Us Go! (Billbro).....2		.50
4773 A May Day (Rathbun)....2½		.75
6475 Polish Dance (Scharwenka)....3		.75
30113 The Stars and Stripes Forever. March (Sousa).....3		1.00
17158 The Lesson of the Birds (Spaulding).....1-2		.50
14736 Three Little Children (Spaulding).....2		.60
19620 We're Playing Together (Spaulding).....1		.50
..... Moonlight on the Hudson (Wilson).....4		1.50
25495 Left! Right! March (Zilcher)....1½		.50
..... Assembly Grand March (Kern)....3		.60
30224 El Capitan March (Sousa)....3		1.00
26580 Down a Spanish Square (Vandevere).....1		.50
26581 Down an English Lane (Vandevere).....1		.50
26582 Down a Holland Street (Vandevere).....1		.50
26583 Down an Indian Trail (Vandevere).....1		.50
26105 A Trip in the Swing (Vandevere).....1		.25
26106 A Trip to Town (Vandevere)....1		.25
26107 A Trip to the Zoo (Vandevere)....1		.25
26108 A Trip on the Merry-Go-Round (Vandevere).....1		.25

PIANO QUARTETS

4 Players at 2 Pianos

Cat. No.	Gr.	Pr.
19275 Hungarian Concert Polka (Alföldy).....5		\$0.80
18245 Salute to the Colors (Anthony)....3		.80
22581 Hungarian Dance, No. 6 (Brahms-Sartorio).....3½		.70
25628 Barcarolle (Ketterer).....2		.70
7296 Concert Polonaise (Engelmann)....5		1.00
9150 On to Prosperity (Ferber)....3		.90
30315 Polacca Brilliant (Bohm-Webb)....4		1.60
..... Danse Ecossaise (Baker)....3		1.25
13136 Commencement March (Koelling).....3		.85
7046 Hungary (Koelling).....4		1.00
26499 Polonaise Militaire, Op. 40, No. 1 (Chopin).....4		.90
..... Roguish Kitten (Behr).....3		.60
13060 Concert Polka (Lansing)....4		.85
13053 No Surrender March (Morrison)....3		.85
30590 Norwegian Bridal Procession (Grieg).....4		1.25
..... Zampa Overture (Herold)....4		2.00
13070 Dance of the Winds (Peabody)....4		1.00
30572 Country Dance (MacFadyen)....4		1.50
15940 Military March in D. Op. 51 (Schubert).....3		.75
19944 Invitation to the Dance (Weber-Sartorio).....4		1.00
22828 Light Cavalry. Overture (Suppe)....4		1.25
23144 Poet and Peasant. Overture (Suppe).....4		1.50
26330 Tommy's New Drum (Preston)....1½		.50
26331 Dolly's Birthday (Rolf).....1		.50

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Johannes Schanze—B. Dresden, Ger., May 11, 1859. Comp., cond. From 1909 Dir. of the Dresden Opera. Then in New York and then in New York and then in New York. Since 1926 in Zurich. Symph., violin p., songs.



Arnold Schering—B. Breslau, Ger., April 2, 1877. Musicologist. A famous Bach student since 1901. ed. of "Bach Annual" of New Bach Soc. Author of valuable literary works.



Frederick William Schlieder—B. Farnston, Ill., Jan 22, 1873. Comp., pianist, organist. Teacher Active in New York and Phila. Has written a cantata, songs, piano p., textbooks on relative harmony.



Heinrich Schlusnus—B. Braubach, Ger., Aug. 6, 1888. Baritone. Has sung in Hamburg and Nürnberg. Since 1919 he had a distinguished career at the Berlin State Opera.



Adolf Schlösser—B. Darmstadt, Feb. 1, 1830; d. Great Bookham, Eng., Nov. 10, 1913. Comp., pianist. Toured Germany, France, England. For many yrs., teacher at R. A. M., London. Piano wks.



Heinrich Kaspar Schmid—B. Landau-on-Isar, Sept. 11, 1874. Comp., pianist, teacher. In 1919 was prof. at Munich Acad. In 1921, dir., Karlsruhe. Works: piano p., songs, choruses.



August Schmid-Lindner—B. Augsburg, Ger., July 15, 1870. Pianist, teacher. Studied at Munich Acad. of Music; in 1893 teacher there. Has edited the works of Liszt.



Arthur P. Schmidt—B. Altona, Ger., April 1, 1846; d. Boston, May 5, 1921. Music publ. Establd. 1876. Firm Arthur P. Schmidt & Co. Specialized in publ. music by American composers.



Franz Schmidt—B. Presburg, Czechoslovakia, Dec. 22, 1874. Comp., violinist. Pupil of Heineberger. Prof. of pia. at Vienna Cons. Has written operas and orch. works.



Gustav Schmidt—B. Weimar, Sept. 1, 1816; d. Darmstadt, Feb. 11, 1882. Comp., cond. Was court Kapellm. at Darmstadt. Wrote operas, songs and popular male choruses.



Oscar E. Schminke—B. New York, Dec. 12, 1881. Comp., organist, pianist. Pupil of H. Spieler, Max Sporkel and Gaeton Delheru. Organ wks., violin and piano p., and songs. Res. New York.



Florent Schmitt—B. Blamont, France, Sept. 28, 1870. Comp. A prominent figure in present day French music. Active in Paris since 1900. Has produced many varied works.



Friedrich Schmitt—B. Frankfurt, Ger., 1812; d. Berlin, 1884. Singer, inted. vocal teacher. Sang in opera at Magdeburg, Leipzig & Dresden, then taught at Vienna & Berlin. W. voc. textbooks.



Jacob Schmitt—B. Obernburg, Bavaria, Nov. 2, 1803; d. Hamburg, June, 1873. Comp., piano teacher. Wrote over 370 piano wks.; his studies and sonatas are considered especially valuable.



Susan Schmitt—B. Cincinnati, O. Comp., pnt., tchr. Studied with Reinecke, Wenzel and Richter. Specialist in teaching children and writing especially for them. Res., Boston.



Elie Robert Schmitt—B. Paris, 1838. Pianist, tchr. As accompanist-coach, assisted Debussy in opera productions. A fr., Franco-Am Mus. Soc. For many yrs., concertizing and touring in U.S.



Paul Schmitz—B. Hamburg, Ger., Apr. 16, 1848. Cond. Pupil of Tsch and Furtwängler. Opera dir. in Weimar, Stuttgart, Munich. Since 1933 has been gen. mus. dir. of the Leipzig Opera.



Peter Schmitz—B. Cologne, Ger., Jan. 20, 1895. Cond. Studied at Cologne Cons. From 1918 29 cond. at Cologne Opera; from 1920 27 cond. of Moringen Opera. Since 1933 cond. of opera in Kassel.



Anton Schmolli—B. Fromburg, Ger., Aug. 17, 1811. Comp. Writer on scientific sub. An intimate of Stephen Heller. Wrote many piano teaching pieces and studies. Was active in Paris.



Alexander Schuller—B. Mezer, Dec. 5, 1830. Violinist, writer. Pupil of Sevcik, and Amer. In 1915 gave a cycle of 16 violin concertos in Amsterdam under Mengelberg. Came to U.S. in 1921.



Artur Schnabel—B. Lipnik, Carinthia, Apr. 17, 1882. Comp., distinguished pianist. Pupil of Leschetzky. In 1926 gave in New York Beethoven's 32 sonatas in a series of seven recitals.



Peter August Schnecker—B. Hessen Darmstadt, Ger., Aug. 26, 1850; d. N.Y., Oct. 3, 1903. Comp., organist. From 1875 till his death, organist of West-Presh Ch., N.Y. W. ch. mus., cantatas, songs.



Georg Lennart Schneevogt—B. Viborg, Finland, Nov. 8, 1872. Conductor violoncello virtuoso. Orch. cond. in Munich, Ger. and in Finland. In 1927 succd. Rothwell as cond., Los Angeles Phil. O.



Edwin Schneider—B. Chicago, May 20, 1874. Comp., pianist, accompanist. For many yrs. has toured with John McCormack, as accomp. and piano soloist. His songs have been used with success.



Friedrich Schneider—B. Altdorf, Saxony, Jan. 3, 1789; d. Dessau, Nov. 23, 1833. Comp., organist, cond. Court Kapellm. at Dessau. Fdr. of sch. of mus. there. Many works.



Max Schneider—B. Elselon, July 20, 1875. Musicologist, cond. In 1915 became prof. extraordinary at Univ. and dir. R. Inst. of Ch. Mus., Breslau. Valuable writings, especially on Bach's works.



Germaine Schnitzer—B. Paris, brilliant pianist. Debut 1901, with Berlin Phil. O. Amer. debut in N.Y., 1906. Has appeared with leading orches. of Europe and U.S.



Ludwig Schnorr von Carolsfeld—B. Munich, July 2, 1836; d. Dresden, June 21, 1893. Dram. tenor, in Dresden. Created role of Tristan, Munich, 1867. Renowned interpreter of Wagner.



Malwine Schnorr von Carolsfeld—B. Copenhagen, Dec. 7, 1832; d. Karlsruhe, Feb. 8, 1904. Famous dram. sopr. Wife of Ludwig S. Created role of Isolde, Munich, 1865. Sang also in Hamburg.



Othmar Schoeck—B. Brunnen, Sept. 1, 1886. Comp. Studied at Zurich Cons. and in Leipzig. Among foremost Swiss composers; because of his gift for melody, often called "Swiss Schubert."



Lotte Schoens—B. Vienna. Coloratura soprano. For years a favorite at the Vienna Opera. Until 1933 she was a member of the State Opera at Berlin, singing many important roles.



Henry Schoenefeld—B. Milwaukee, Wis., Oct. 1, 1857; d. Los Angeles, 1936. Comp., pnt. Cond. in Chicago and Los Angeles. One of first American composers to use Indian themes.



Edgar Allen Schofield—B. Rockville, Conn., Oct. 3, 1889. Bass, vocal teacher. Studied at N. E. Cons. in London and in New York. Toured with Russian Symph. Orch. Maintains N.Y. studio.



Percy Alfred Scholes—B. Leeds, Eng., July 24, 1877. Music critic, author. A leading English writer; has held important journalistic posts. Author of many music literary works.



Hermann Scholtz—B. Breslau, June 9, 1845; d. Dresden, July 13, 1918. Comp., pianist, studied at Leipzig Cons. and Munich R. Sch. of Mus. From 1910 R. Prof. in Dresden. Misc. work.



Bernard E. Scholz—B. Mayence, Ger., Mar. 30, 1857; d. Munich, Dec. 26, 1906. Comp. cond. tchr. From 1871 83 cond. Breslau Orch. Soc.; then Dir., Hoch Cons., Frankfurt.



Arnold Schönberg—B. Vienna, Sept. 13, 1874. Ultra modern comp. Pupil of Zemlinsky. Was active in Berlin and Vienna in 1933. In Boston; in 1937 in Hollywood, Cal. Many wks.



Friedrich Schorr—B. Nagyvarad, 1888. Operatic bar. Sang Wotan in Die Walkure at Graz Th. Member of Berlin State Opera. Has sung at Bayreuth since 1925. Mem., Metro. Opera A-S-N.



Henry Schradieck—B. Hamburg, Ger., Apr. 29, 1849; d. Brooklyn, N. Y., Mar. 25, 1918. Noted vlnist., tchr. Leader of Gewandhaus Orch. Tchr. in Cinn., O., N. Y. and Phila. Vln. studies.



Gustav Schreck—B. Zeulenroda, Sept. 8, 1819; d. Leipzig, Jan. 22, 1918. Comp., tchr. In 1887, tchr. at Leipzig Cons. Was cantor and cond. of the Thomasschule. Orch. wks., pia. p.



Franz Schreker—B. Monast, Mar. 23, 1878; d. Berlin, Mar. 21, 1934. Frd. and cond. Philh. Chl. Soc., Vienna. From 1920 32, dir. of High Sch. of Mus., in Cologne. Operas, orch. works, songs.



Hermann Schroeder—B. Bernkastel, Ger., 1904. Comp., organist, tchr. Studied at Cologne Cons. Tchr. at Rheinisch Mus. Sch. and H. Sch. for Mus. in Cologne. Has written organ works.



Karl Schroeder—B. Quedlinburg, Ger., Dec. 18, 1848; d. Bremen, Sept. 22, 1933. Comp., cond., violoncelist. Held many important posts in Ger. In 1915, became tchr. at Stern's Cons. Berlin.



Wilhelmine Schröder-Devrient—B. Hamburg, Dec. 6, 1801; d. Koblenz, Jan. 26, 1860. Famous dram. sopr. Debuted in "Magic Flute" in 1821. From 1823 47 sang at court opera, Dresden.

ANTHEMS

for Lent, Palm Sunday, Good Friday and Easter

(For Mixed Voices unless otherwise mentioned)



Lenten Music

<i>Cat. No.</i>		<i>Price</i>
BACH, JOHANN SEBASTIAN		
14,650	Crucifixus. (from "B Minor Mass"). Latin and English.....	.15
14,651	Crucifixus. (Arr. Arthur W. Gnav). Women's Voices—4 part.....	.15
BULLARD, FREDERIC FIELD		
9,817	As Christ upon the Cross. Alto Solo.....	.15
STAINER, JOHN		
13,254	The Appeal of the Crucified. (from "The Crucifixion").....	.15
8,621	God So Loved the World. (from "The Crucifixion").....	.10
14,356	God So Loved the World. (Arr. Geo. B. Nevin). Men's Voices.....	.15

Palm Sunday

LUVAAS, MORTEN J. (Arr.)		
14,449	Prepare the Way. (Swedish Melody). Sop. Solo.....	.15
NEVIN, GEORGE B.		
10,137	Rejoice, Jerusalem, and Sing. Bar. Solo.....	.10
11,890	Rejoice, Jerusalem, and Sing. Men's Voices—Bar. Solo.....	.10
PARKER, HENRY		
8,818	Jerusalem. Alto or Bar. Solo.....	.12
WHITEHEAD, ALFRED		
14,659	The King's Welcome.....	.15

Good Friday

NEVIN, GEORGE B.		
13,935	Into the Woods My Master Went.....	.15
14,037	Into the Woods My Master Went. Women's Voices—3 part.....	.15
13,936	Into the Woods My Master Went. Men's Voices.....	.15

Easter Carols

GAUL, HARVEY B. (Arr.)		
14,551	Russian Easter Carol of the Trees. (From White Russia).....	.15
14,270	Spanish Easter Carol of the Lambs. (Folk Melody).....	.15
12,597	The Three Holy Women (Normandy Carol).....	.12
13,968	Three Men Trudging. (Provencal Easter Carol).....	.15
12,922	Victory. When the Children Went to Play. (Old Alsatian Easter Carol).....	.10
MARRYOTT, RALPH E.		
14,814	One Early Easter Morning. With Organ.....	.10

Easter Anthems

(Mixed Voices)

BUCK, DUDLEY		
460	Sing, Alleluia Forth. Sop. Ten. & Bass Solos.....	.15
GAUL, HARVEY B. (Arr.)		
14,269	Spanish Easter Procession. (Folk Motive).....	.15
KOPOLYOFF, A.		
14,081	Alleluia! Christ Is Risen. (Russian Easter Song). (Arr. Harvey B. Gaul).....	.15
14,159	Russian Easter Priest's Blessing. (Easter Song). (Arr. Harvey B. Gaul).....	.15
MANNEY, CHARLES FONTEYN		
14,275	He Is Risen. (Prelude and Chorus from "The Resurrection").....	.15
MATTHEWS, H. ALEXANDER		
13,712	Three Women Went Forth.....	.15
REIMANN, HEINRICH		
13,966	A Joyous Easter Hymn. (Arr. C. F. Manney).....	.12
SIBELIUS, JEAN		
14,714	O Morn of Beauty. Easter or General Use. (Arr. H. Alexander Matthews).....	.15
14,489	O Morn of Beauty. Eight part.....	.15
THIMAN, ERIC		
14,817	Come, Ye Faithful, Raise the Strain.....	.15
VULPIUS, MELCHIOR		
14,813	The Strife Is O'er. (Arr. Herbert Sanders).....	.15

Easter Anthems

(Women's Voices)

HUMPHRIES, CHARLES		
14,711	Alleluia! 2 part. (Arr. R. S. Stoughton).....	.10
KOPOLYOFF, ANDRE		
14,904	Alleluia! Christ Is Risen. (Arr. Harvey B. Gaul).....	.15
ROWLEY, EDWIN C.		
13,248	Easter Day. 3 part.....	.12
SCOTT, CHARLES P.		
13,967	Easter Chimes. (Carol-Anthem).....	.12
SIBELIUS, JEAN		
14,715	O Morn of Beauty. Easter or General Use. 6 part (Arr. H. Alexander Matthews).....	.15
SPENCE, WILLIAM R.		
14,848	Come, Sing With Exultation. 2 part (Arr. C. F. Manney).....	.15

Easter Anthems

(Men's Voices)

BUCK, DUDLEY		
11,811	Sing Alleluia Forth.....	.15
KOPOLYOFF, ANDRE		
14,903	Alleluia! Christ Is Risen. (Arr. Harvey B. Gaul).....	.15
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14,905	O Morn of Beauty. Easter or General Use. (Arr. H. Alexander Matthews).....	.15
SIMPER, CALEB		
10,762	He Is Risen. (Arr. Geo. B. Nevin).....	.12
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Published Monthly
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THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LVI. No. 2 • FEBRUARY, 1938

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH
HIPSHER

Printed in the
United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



ANTONIO
STRADIVARIUS

THE YEAR OF STRADIVARIUS' birth has been long a doubtful issue among musical antiquarians, as are the house of his birth and his grave. Now comes Michelangelo Abbado and, in an article in the May number of *Musica d'Oggi*, of Milan, states rather conclusively that the study of the labels of several of his instruments makes it quite certain that the greatest of all violin makers was born in 1643 and not in 1644, to which year the best authorities have generally inclined.

THE GOLDSMITHS' SYMPHONY ORCHESTRA, with the assistance of the Goldsmiths' Choral Union, gave on November 27th a performance of Coleridge-Taylor's "Hiawatha" at Goldsmiths' College, New Cross, S. E., London. An interesting survival of the guild activities that in past centuries did so much for the propagation and preservation of learning and culture.

THE ONE HUNDRED FIFTIETH ANNIVERSARY of the first performance of Mozart's "Don Giovanni," which occurred at Prague on October 29, 1787, has been celebrated in Germany.

OF SEMICLASSICS IN MUSIC, a survey by the National Broadcasting Company shows that the most popular are, in order of preference: *Liebestraume*, No. 3, by Liszt; *Serenade*, by Drdla; *Caprice Viennoise*, by Kreisler; and *Estrellita*, by Ponce.

DR. WALTER DAMROSCH'S "The Man Without a Country" has been recently presented by the Chicago City Opera Company, with the New York cast, and with the composer conducting.

A HANDEL FESTIVAL has been recently held at Breslau, Germany, which attracted music lovers from all over Europe. It featured organ and orchestral compositions of "The Old Saxon," with a "stupendous production of his 'Hercules'" as the crowning event.



MRS. R. R.
FORMAN

MRS. R. R. FORMAN (in private life, Mrs. Addie Walling Forman), the widely known composer, especially of music for the church service, passed away on December 10th, at her home in Hightstown, New Jersey, at the age of eighty-two. Born in Brooklyn, New York; at eight she began study of the organ and later was under the instruction of Samuel P. Warren of New York and Adam Geibel of Philadelphia, for composition. Mrs. Forman had that inestimable gift for creating melody which at once touches and holds the human heart.

PADEREWSKI is reported to have accepted a commission to direct the preparation of a new national edition of all the works of Chopin.

THE HELZINKI UNIVERSITY CHORUS of Finland, with Jean Sibelius as Honorary Sponsor and Martti Rurunen as conductor, has returned to its native land after an American tour covering December and January. Its American debut was with the Boston Symphony Orchestra under the baton of Serge Koussevitzky.

ANDRE MARCHAL, the famous blind organist of St. Germain de Pres of Paris, is announced for a transcontinental tour of America in the coming fall. Mr. Marchal was here in 1930 for a series of ten recitals at the Cleveland Museum of Art after which he filled a few other engagements.

FROM MERIDA, YUCATAN, we have a letter appealing to us to send THE ETUDE regularly, as it is one of the chief sources of information for a musical page in *El Diario del Suroeste* (*The Daily of the Southwest*), the only such page edited in Mexico. It is under the supervision of Samuel Marti, conductor of the Orquesta Sinfónica de Yucatan (Symphony Orchestra of Yucatan), the only such organization among our southern neighbors of North America, outside of Mexico City.

THE MUSICAL COUNCIL of the German State is reported to have issued instructions that no foreign musicians shall be employed in its musical life, including teaching, and with especial restrictions on soloists.

EUGENE LIST, nineteen year old American pianist, has been awarded the Five Hundred Dollar Prize of the first cycle of the Sealtest Rising Musical Star contest radio program of November seventh, last.

A VIVALDI SOCIETY is planned for Venice, to make the works of this old master better known. On October 29th local artists—including two such suspiciously Yankee names as Olga Rudge and David Nixon—gave a concert as an "Homage to Antonio Vivaldi (1680-?-1743)," to inaugurate the movement.

THE METROPOLITAN OPERA COMPANY has abandoned its visits to Brooklyn, where it has given irregular Tuesday night performances since 1908. Subscribers in the borough have been invited to transfer their patronage to the Metropolitan Opera House in New York.

IGOR STRAVINSKY is announced for a tour of America as guest conductor, to begin in January of 1939.

MME. ERNESTINE SCHUMANN-HEINK'S estate has been valued at \$33,932.28, by the Superior Court of Los Angeles. It consists largely of jewelry received from eminent artists and statesmen. Her diplomas and decorations were bequeathed to the Smithsonian Institution (National Museum) at Washington.

THE ALLGEMEINE DEUTSCHE MUSIKVEREIN, which for seventy-five years has lent its efforts to the presentation of new music, recently disbanded after its sixty-eighth festival at Darmstadt and Frankfurt.

DR. HOWARD HANSON, Director of the Eastman School of Music, Rochester, New York, and also a distinguished composer and conductor, has accepted the chairmanship of the International Music Relations of the National Federation of Music Clubs, as successor of the late Dr. Charles N. Boyd.

COVENT GARDEN THEATER of London has been presenting on its historic stage a series of performances of "Le Coq d'Or (The Golden Cockerel)," with the music of Rimsky-Korsakoff adapted by Nikolai Tcherepnin for the choreography of Fokine.

QUEEN ELENA of Italy visited Cremona to partake in the closing ceremonies of the Stradivarius celebrations and to be present at the concert in the Cathedral provided by Tancredi Pasero, basso; Gioconda De Vito, violinist; Raffaele Bonucci, violoncellist; Ulisse Matthey, organist; and the Scola Cantorum of the Seminary of Cremona.

WHEN TOSCANINI conducted two concerts of the British Broadcasting Company Orchestra, on October 30th and November 3rd, the audience was chosen by ballot from the thousands of applications for seats beyond the available supply. And the concert might have been heard at home by the turning of a knob. So has radio "devastated" the concert room when fine art is furnished.

DR. LOUIS VICTOR SAAR, one of the most widely known of the composers, pianists and teachers of America, passed away on November 23, 1937, in St. Louis. Born December 10, 1868, in Rotterdam, Holland, his musical education was finished under Rheinberger at Munich and Johannes Brahms at Vienna. He came to New York as accompanist at the Metropolitan Opera and later held important positions in the New York College of Music, the Institute of Musical Art, the Cincinnati College of Music, Chicago Musical College, and the St. Louis Institute of Music.

THE PITTSBURGH SYMPHONY SOCIETY, lately organized, had as its guest-conductor for the first three pairs of concerts in three weeks, Carlos Chaves, the Mexican composer-conductor.

MAURICE RAVEL, world famous French composer, passed away on December 26th, at Paris. Born March 7th, 1875, at Ciboure, near Biarritz, he began piano study at twelve, and later, at the Paris Conservatoire had piano under De Bériot, harmony under Pessard, counterpoint and fugue with André Gédalge, and composition under Gabriel Fauré. His *Bolero* and *La Valse* are played by all leading orchestras; "Daphnis et Chloë" was produced by the Ballet Russe; and "L'Heure Espagnole," was presented in 1911 at the Opéra Comique, and later had much success at the Opéra.



MAURICE
RAVEL

MARIO CASTELNUOVO-TEDESCO, the eminent Italian composer, is announced for a tour of America during the season of 1938-1939.

"REJOICE, BELOVED CHRISTIANS," a cantata by Dietrich Buxtehude, the eminent Belgian organist of the late 17th and early 18th centuries, and a friend and instructor of the youthful Johann Sebastian Bach, was given performance in an appropriate service on November 7th, at the Home Moravian Church of Winston-Salem, North Carolina.

THE JOSEPH HOFMANN GOLDEN JUBILEE, on the evening of November 28th, at the Metropolitan Opera House of New York, was a veritable triumph for the master pianist, who was thunderously acclaimed in a program including the "Concerto in D minor" of Rubinstein, his teacher; the *Ballade in G minor*, *Nocturne in E-flat*, *Valse in A-flat*, *Andante Spianato*, and *Grande Polonaise* of Chopin; and his own *Chromaticon for Piano and Orchestra*. The receipts of \$22,000, from sky-priced seats and souvenir programs at a dollar each, went to the fund of the Musicians' Emergency Aid.

THE FIFTH PIANO PLAYING TOURNAMENT of the National Guild of Piano Teachers, Irl Allison, president, will be held in May.

A BUST OF OSSIP GABRILOWITSCH, by Brenda Putnam, was unveiled with appropriate ceremonies, at the November 11th concert of the Detroit Symphony Orchestra. The dedication was followed by a "deeply moving" interpretation of the "Death and Transfiguration" tone poem of Strauss, as led by Franco Ghione. Mr. Ghione and Victor Kolar, as co-conductors, succeeded the late Dr. Gabrilowitsch, who led this major organization from its foundation till his death.



FRANCO
GHIONE

(Continued on Page 131)

Australia's New Day in Music

FEW countries of the globe have more of interest for Americans than Australia. This is particularly the case since the great war, when American soldiers in France discovered a peculiar bond of similar interests and ideals with those men of the British Empire who had traveled over so many seas to give their all for a great cause.

The huge irregularly rectangular island continent of Australia, which measures about two thousand miles by two thousand four hundred miles, nearly as large as the United States, was first sighted by the Portuguese mariner, Manuel Godbino de Eredia, in 1601, and in 1605 it was visited by the Spaniard, Luis Vaez de Torres. Later the Dutch Abel Jansen Tasman discovered Van Diemen's Land (now Tasmania), not knowing it was an island. Captain Cook reached Botany Bay in 1770 and claimed the country for Great Britain. It was not until after the United States was well established (1788), after the Revolutionary War, that colonization commenced in Australia.

The Commonwealth of Australia includes the following continental states: New South Wales, Queensland, South Australia, Western Australia, the Federal Capital Territory, The Northern Territory, Victoria; and the island State of Tasmania. The five large continental states and Tasmania were separate territories until in 1901 they were federated in the Commonwealth of Australia. The population is estimated at eight million, or one-fifteenth that of the United States. That is, the vast continent of Australia has a population but about that of greater New York. Three-fourths of this population are located in the five capital cities, of which Sydney, New South Wales, with a population of one and a half millions, is the largest. The others are Melbourne, Adelaide, Brisbane and Perth. New Zealand is not a part of the great Commonwealth but a self-governing dominion. Those who know it say that it is more English than England and more Scotch than Scotland. It is thirteen hundred miles, or a boat journey of four days, from Australia.

From the very earliest days, the people of Australia and New Zealand have manifested a keen and active interest in music. For instance, in the large Australian centers "Community Sings" on a vast scale are now held. These are fostered by the Broadcasting Commission which sends out special parties to conduct them. The astonishing thing is that every one in the immense audiences which these events draw, pays an admission price. The enthusiasm is enormous. The "Sings" are broadcast over the air.

The Eisteddfau, which Australia inherited from Wales, also draw very large crowds. The largest of all of these is in Sydney and lasts two weeks. It is held in six different halls, and there may be as many as fourteen adjudicators. Last year there were sixteen thousand contestants. The father of the Australian Eisteddfau is that at Ballarat in

Victoria. In the process of elimination many of the foremost Australian artists have been discovered. The most famous Eisteddfod of New Zealand is that at Wellington. There is an interchange of champions and adjudicators between the two countries.

The leading music schools of Australia have been a striking and interesting development. In all of the States, excepting New South Wales, the music schools, or conserva-

toriums, have been started by the universities. In Sydney, however, the New South Wales government founded the conservatorium, which has a fine building of its own situated in the Botanical Gardens that are generally considered among the most beautiful in the world.

The large, active music dealers and publishers, W. H. Paling of Sydney, as well as Allen and Company of Melbourne, have for years conducted an active promotional campaign to develop musical interests in Australia. Mr. C. S. Darling, manager of Paling's, on his recent world tour in search of new musical creations, told us that never in the history of the country has there been such widespread interest as at this time. Next year music becomes a compulsory part of the curriculum of all of the state public schools. In other words, Australia, which is now said to have relatively less illiteracy than any other large country, intends to see to it that none of its children remain musically ignorant.

Mr. Darling was largely responsible for starting the "Music Week" movement in Australia. This was borrowed from the United States, where it was originated by C. M. Tremaine. In Australia it has been a conspicuous success. In Sydney it is espe-

cially popular. Practically all the clergymen, of every denomination in the city, make music the subject of their sermons on the Sundays beginning and ending the two weeks devoted to music. All of the newspapers generously give a great amount of space to it. There are concerts every day, lectures, organ recitals, and concert parties at all of the schools. Bands, playing fine music, parade the streets every day. There is also an imposing procession, with floats, including representation of all of the musical interests. The most popular slogan has been, "Music, God's Greatest Gift to Man." About one hundred thousand "Music Week" buttons are made each year; and, wonder of wonders, the public buys them for twelve cents each. From the Lord Mayor (President of Music Week) down, "every-one" is proud to wear a "Music Week" button.

Nothing has been said in this brief review of the very high artistic standards of the lands of Melba, Grainger, Hutcheson, Austral, and other distinguished artists; but the achievements of these famous artists have been discussed many times in THE ETUDE. Australia has, of course, many other musicians of very high standing; but as they are not as yet widely known in "the States" it is not within the peculiar province of THE ETUDE to discuss them.



AUSTRALIA'S BRIGHT PARTICULAR STAR
The late Mme. Melba (Nellie Mitchell-Armstrong), immortal soprano, with her father and a niece

Music in Australia is splendidly advanced through the well organized facilities of the great music firms of Allen and Company in Melbourne, actively represented by Mr. George Sutherland, and by W. H. Paling in Sydney. The concert and theatrical business operated by the remarkable Tait family, under the firm name of J. G. Williamson, Ltd., has taken most of the great artists to Australia. Their representative, Mr. Claude Kingsford, a splendid enthusiast for THE ETUDE, has brought large numbers of subscribers to our publication. Gordon and Gotch of Melbourne also have been active in promoting the interests of THE ETUDE in Australia.

The Great Musical Revival

HERE is an editorial we did not write, as the National Broadcasting Company was good enough to do this for us. We may be pardoned, however, if we call our readers' attention to the fact that for ten years we were certain this revival must inevitably come as a result of the force of the radio. We said this in just these words at a time when our professional friends were begging us to say just the opposite, and abusing us because we persisted in holding to what we felt would be the inevitable and happy outcome. The NBC report follows.

"Radio is primarily responsible for a 300% increase in piano sales during the past year, according to letters recently received by the National Broadcasting Company, from executives in the piano industry. Once considered a dangerous competitor of the instrumental music industries, radio is now credited with being one of the fundamental factors in the recent upturn in that business; and statistics now offered by the music trades provide significant confirmation of repeated claims by broadcasters that radio is the most effective medium yet devised for stimulating music appreciation and promoting general musical culture."

"After a careful and dispassionate study of the nearly 300% increase in piano sales during the past twelve months, over 1933, W. A. Mennie, secretary of the National Piano Manufacturers Association, declares, 'radio must now be considered one of the major reasons for this increase. Millions of listeners, who otherwise might never have attained an appreciation of music, are manifesting an interest in musical culture and endeavoring to become participants themselves.'"

"Theodore Steinway, president of Steinway and Sons, wrote,

"We have found it (the influence of good music on the air) to be a tremendous stimulus to people toward music as an art and as an enjoyment. Of late years the broadcasting of music not only of the voice and of stringed instruments, but also of the piano, has reached such a degree of perfection, that it can only have an influence for good upon the listeners; and, in the degree that the technical improvement continues, so much the more will the love of music be instilled into the hearing public."

"William A. Alfring, president of the Aeolian-American Corporation, commenting upon the increase of piano sales in general and of the better grade pianos in particular, says,

"This can be attributed directly to a very distinct increase in public interest in better music in the last few years, and principal among the contributing influences are the very fine programs for which the National Broadcasting Company is responsible."

"Lucien Wulsin, president of the Baldwin Piano Company likewise credits radio as being responsible for 'developing the appreciation and enjoyment of fine music.' He continues:

"Once people become conscious of the spiritual and intellectual benefits which follow from music appreciation in general, they wish their children to be able to obtain the same benefits to an even greater degree. They realize the importance of musical training for their children, even though the children at the outset may not be completely enthusiastic about the plan."

"Instruction in piano builds the best and soundest foundation, even though later on the student may prefer to play some other instrument. During the past few years it is indeed remarkable how the piano has grown in public favor. Radio unquestionably played a most important part in this new development in the music industry."

"More Americans are reading more books about music, too. W. W. Norton, president of the publishing house which bears his name, said, 'The considerable increase in the sale of books about music during the last few years can be in part attributed to some of the excellent programs which the National Broadcasting Company has sponsored.'"

The Scars of Triumph

WHEN Elbert Hubbard said "God will not look you over for medals, degrees or diplomas, but for scars," he wrote the skeleton of the biography of most of the successful men of all time. What you are able to suffer and withstand, with a smile, is that which keeps you going on, on, on, upward to ever greater things, to the real glory of life. If you are familiar with the biographies of the great masters of music, you know that the scars are deep and cruel. The scars of injustice, of jealousy, of lack of understanding, of malicious calumny, are long and broad, but they seem to have been an inevitable part of the careers of many musicians. Just why the lash of destiny should cut so hard and mercilessly into the souls of those whose only aim is to bring to the world joy and beauty and nobility, is one of the sublime mysteries. Yet these very scars carve the character in men's souls, which makes them strong and magnificent personalities.

Read the lives of Handel, Mozart, Schumann, Chopin, Beethoven, Wagner, Berlioz, Debussy, Ravel, MacDowell, and you will find this idea far more eloquently expressed than in the feeble words of this editorial.

Coronation

WE HAVE just beheld the crowning of a queen—a queen in the loveliest of realms—music. Mrs. R. R. Forman, after eighty-two years of activity as a composer of hymns, anthems, songs and heart touching music, was laid to rest, during December, in the little community of Hightstown, New Jersey, where she spent the better part of her life. Her friends literally crowned her with love and buried her in flowers. Simple, sincere, unpretentious, sweet, and devoted to her ideals, she wrote hundreds of works which have been used in churches in all parts of the world.

Many of those who sang her hymns possibly never heard of Beethoven's "Fifth"; but they found spiritual nourishment in her music, which was of great and lasting importance to them. Her beautiful life was reflected in her face, and she was rich in the grace of the Lord.

Musical Life in Australia

By RICHARD CROOKS

Leading Tenor of The Metropolitan Opera Association, Distinguished Concert and Radio Soloist

In A Conference Secured Expressly for The Etude

By ROSE HEYLBUT

ALTHOUGH IT WAS PRIMARILY "business" that carried me on my first visit to Australia, I was delighted at the prospect of studying at first hand the musical conditions of a country that lies so far removed from what we are inclined to call "the music centers of the world." What should I find there? I admit I knew but little about Australia. It had sent us Melba, of course; Percy Grainger, Florence Austral, Ernest Hutcheson, Marjorie Lawrence, and John Brownlee. But it is never a good practice to judge the musical qualities of a land solely in terms of its "celebrities," and so I was curious as to what I should find by way of an organized musical life.

At once, I was impressed by two things. First, the general musical interest throughout Australia is tremendous; and, second, its way of expressing itself is rather different from anything we know here at home. Everywhere you go in that great island continent—from Sydney and Melbourne, to Adelaide, Brisbane, or Perth, and in New Zealand from Auckland to Dunedin, one feels the keen personal interest the people take in musical matters. It is not an "inherited tradition," in the way that you might expect to find a love of opera, for instance, among the Italian colonists of the Argentine; it is entirely a personal reaching out towards music, for no other reason than that the people appreciate it and want more of it. The Australians are mostly descended from pure British stock—the sort of stock which, if found in the more cosmopolitan centers at home, might or might not devote itself to musical pursuits. But transported those many thousands of miles away from amusements and distractions of the ready made variety, the people have had to make a fresh start, planning spiritual recreations for themselves, instead of depending upon the age old traditions of Drury Lane or Covent Garden. This, to my mind, is important. When you find Australians reaching out for music, it means that they voluntarily classify it among the needs of living.

An Inherited Culture

IT WILL MAKE IT CLEARER, perhaps, to risk a brief digression about the character of these people, who derive from the British, but who seem more like Americans, in their outdoor breezy charm and their hardy independence. The Australian, I may say, takes nothing on faith. He follows no fads or movements simply because they are the thing to do. Whatever habits or customs he adopts, represent a very discriminating means of filling some definite need in his life. Australia, you must remember, lies thousands of miles from anywhere. It takes time to bring new styles and new fashions to the people out there, and generally considerable expense as well. New fashions in clothes, new music, new "stars," new games are not matters of everyday occurrence. As a result, the people are thrown more upon their own resources. Instead of depending upon foreign leads, they think and devise for themselves. All of which proves that when the Australians take music to their hearts, it means something.

The first thing that impressed me was the fact that in the Australian cities music seems able to thrive independently of the

"star system." The question in the minds of the concert goers is not "whom are we going to hear, and is he the 'fashion,'" but "what are we going to hear, and is it good music"? There is a vast difference in those points of view; and, in judging of the musical life of a land, it is an important difference. Concerts are not necessarily dependent upon visiting celebrities. There is a fair amount of local professional talent; and besides, the very excellent conservatories, which one finds in all the major cities, are usually equipped with recital halls, where the students frequently offer solo and ensemble concerts. These concerts are enthusiastically attended. Many of the programs are also broadcast, with the result that the public hears fine music at the same time that to-morrow's native stars are afforded a splendid opportunity of making themselves heard. Programs of this type are not sandwiched into unimportant hours, either. These concerts of native talent are accorded every possible dignity and encouragement.

Obstacles Overcome

IN THE PROFESSIONAL concert field, we found a great difference in the arrangement of the concert season. Here in America we plan our seasons fairly completely in advance. If you are a concert subscriber, this means that as soon as the course tickets are offered you can know exactly whom you are going to hear and when you are going to hear them. If you are a performer, it means that somewhere along towards September your manager sends you a full tour route showing exactly where you are to appear and when you are to go there. In Australia, it is different. Owing, again, to the comparative isolation of the country and the comparatively smaller number of tours organized there, each artist who comes represents a season in his own right—something like an entire opera season. For example, An artist may enter Melbourne or Sydney with an initial booking of

perhaps four concerts each. This does not mean, however, that he will sing only those four concerts. He may find himself preparing three times the number before he leaves. It is always the popular demand which regulates the length of the artist's stay, and no one knows in advance just what that demand will be. If, after the fourth announced concert, the people ask for more, a fifth and a sixth and a seventh will be arranged. This is true in all the Australian cities. At the start I thought this an unusual procedure, but it got to be a real incentive. One always wants to give his best to an audience; but to be asked for a twelfth recital, not because it is booked, but because the public really wants it—well, it gives one a very special feeling of appreciation. My major city tours were announced for five initial concerts, and grew to fourteen. These concerts took place every second or third night. I gave three or four recitals a week, always in the same hall of the same town, but with different programs. I had carried ten programs with me, and had to work out four extra ones between the prearranged events. It is what one might call a repertory season of songs.

In addition to these seasons of visiting soloists, the Australians have much fine symphonic music, provided by an excellent orchestra of their own. There is but the one orchestra. It is under Government sponsorship and consequently belongs to the country as a whole, and not to any one city. It is called the Australian Symphony Orchestra and, in the eight months or more of its official season, it visits all the major cities. Through the years of its existence, this organization has been directed by many distinguished conductors. Henri Verbrughen, I believe, helped to give it a firm foundation of training and musicianship, before he came here to take charge of the Minneapolis Orchestra which he served so long and so well. Other "guest" conductors have included Sir Hamilton Harty and Maurice de Abravanel, at present of the

Metropolitan Opera. The artistry of the Australian Symphony Orchestra is equal to that of the finest symphonic organizations of the world, and the choice of its programs is diversified and interesting. Those of us, who have not been in the habit of looking upon Australia as one of the world's music centers, would do well to ask ourselves how many American orchestras can keep busy eight to nine months of the year?

The Season on the Air

EVEN WHEN THE CONCERT season is officially done and the conservatories are closed, the Australian public still gets good music. The broadcasting companies send out concerts of electrical transcriptions or phonograph records. To my delighted surprise I found that, even though I had never been there before, my singing was quite familiar to the Australians, through public performance of my records. Thus, at the quiet time of the year the public may hear Toscanini's rendition of Beethoven's "Seventh Symphony," or even the voice of Caruso. I do not suggest that this is quite equal to hearing Toscanini in the flesh; but what a superb substitute! In Australia there are both governmentally and commercially sponsored broadcasts. "A" class stations carry no advertising but are supported by license fees collected by the Postmaster General's Department. "B" class stations carry commercial advertising and depend upon advertisers for their support.

Each of the major cities has a conservatory of music, splendidly equipped, staffed with eminent teachers, and offering courses as complete as those to be found anywhere else in the world. Through personal experience, I am most familiar, perhaps, with those in Sydney and Melbourne; though I have heard reports of and students from other schools. As my assisting artist in several concerts I had an extremely gifted young girl violinist from the Sydney Conservatory, and I counted myself fortunate to have her services. The distribution of serious music students is exactly what you would find in New York or Paris. Many are preparing themselves for public careers, many look forward to teaching, while a goodly proportion study entirely for the sake of becoming familiar with music and carrying it into their own homes.

I must say a word about home music in Australia. I wish we had as great an amateur interest in easy, informal, family singing and playing. Most amusements, as a matter of fact, are of home origin and home participation. Because of the self-dependent character of the people and the absence of fads, a large share of all Australian fun is of the kind one can devise for one's self. There is little night life in the larger cities, but a great deal of home fun—games, outdoor picnics, husband and wife golf matches, and music making. It is by no means uncommon to be entertained, at a family gathering, by songs and instrumental selections offered by the family group. And the performances are splendid. Amateur music, in its real and best sense, is in a thriving state.

By way of supplying new music to the layman, the local publishers bring out inexpensive Albums containing the most popular selections in the repertory of visiting artists. I am very proud of the "Richard



RICHARD CROOKS

As he lands in Australia with Mrs. Crooks, Richard, Jr., and Patricia Crooks.

RECORDS AND RADIO

By PETER HUGH REED

Crooks Album," which includes the following songs from my concert repertory: *Beautiful Isle of Somewhere*; *All Through The Night*; *Open The Gates of The Temple*; *Serenade*; *The Old Refrain*; *Have You Seen But A White Lily Grow*; *Love Song*; *Then You'll Remember Me*; *Killarney*; *Kathleen Mavourneen*; *Believe Me If All Those Endearing Young Charms*; *I'll Take You Home Again*; *Kathleen*; *Song of The Skylark*; *Rose of Tralee*; *Questa O Quella*; *Love Has Eyes*; *Come Where My Love Lies Dreaming*; and *Drink To Me Only With Thine Eyes*.

Some Native Characteristics

SINCE MY RETURN, I have been asked a great deal about native music in Australia, and how the contribution of the Maoris is felt. First of all, let me clear up the story of the Maoris. Like Frances Alda, who was so long a mainstay of the Metropolitan Opera Company, they are not in any sense natives of Australia, proper. They belong in New Zealand, some twelve hundred miles away, where they live on as descendants of the aboriginal Polynesian tribes, a kindly, friendly lot, who keep separate from the British New Zealanders. These Maoris have a native music, but evidently they were not excessively musical in the beginning, for their native airs are derived from outside sources and have been simply colored with Maori chants and rhythms. Much of this native music has its roots in the old missionary hymns, which were carried out to New Zealand by the early settlers, took root there, and live on in a queerly hybrid but most interesting form. I have brought back a set of records of these songs, which clearly show their missionary ancestry and their native color.

Most of these Maori airs are songs, used either as songs proper or as accompaniments for native dances. Rarely do you find instrumental music. Occasionally there is accompaniment, on a sort of one-stringed ukulele; but generally one finds pure chanting, the rhythm set by clapping the hands or stamping the feet. The rhythmic effects produced by the Maoris are remarkable. I found their Poi Dance especially interesting. This is done with a Poi, or ball of flax, attached to the hand by a long string. (It is something like the games with rubber balls with rubber strings that

little girls play on our pavements as a welcome to spring, but larger.) As they dance, with subtle, swaying motion, the executants bounce the Poi attached to the left hand on the back of the right, and the Poi attached to the right hand, on the back of the left. They never miss aim, and whirl the balls in the swiftest rhythms, imitating the gallop of a horse, the patter of rain, the tramp of marching, and other effects. Curiously enough, these rhythms have never been successfully reproduced by any other people, although many students of music and the dance have tried to analyze them. The Maoris rarely come into the cities, and it is a wonderful experience to see their performances in native setting. An Australian composer, Hill by name, has produced some very fine things which make use of native Maori elements.

By way of illustrating the keen musical interest in Australia (and which roots in musical values rather than in star glamour), let me tell briefly of the contest sponsored by a Sydney newspaper. Subscription funds were raised for the purpose of enabling some worthy native music student to pursue further studies. The contest was won by Mr. Robert Cecil Nicholson, a young man who had at one time worked for his living in the coal mines, and who possesses one of the finest baritone voices I have ever heard. It is my privilege to act as musical counselor to Mr. Nicholson, and I have encouraged him to study under my own teacher, Mr. Frank La Forge. He should be heard from before many more years elapse. We, in New York, have a Metropolitan Opera and a Carnegie Hall; but, to date, no newspaper has offered to provide the funds with which to train talented students for appearance in either. To return to a phrase I have already used, a musical interest of such proportions means something.

On the whole, I should rank the great continent "down under" among the really musical lands of the world. The people have the chance of hearing the best, and they take that opportunity in the form of personal fun. When Australia sends us a Melba and a Grainger, there is nothing in these circumstances that should surprise us—those of us, at least, who have been fortunate enough to observe the musical life of the land at first hand.

Melody Study a Stimulant

By EPHRAIM ERASMUS HONEYMAN

PERHAPS there is no composer whose music is more invigorating than that of Schumann. He had one of the most active and stimulative minds in all the annals of music, and no student can come in contact with it, through the use of even the tiny masterpieces in the "Album for the Young, Op. 68," without being lifted into a new musical world. Of course the services of a good teacher will be needed to direct the study and to guide the student so that he comes in contact with the inner spirit of the music and not merely with its skeletons.

There could be nothing better for the average student than a book containing only *Adagios* and deep lyric slow movements by Beethoven and other composers. These slow movements are but idealized folk songs; and they may be taken for study long before the average pupil is prepared for a fugue or the *Allegro* of a sonata. *Adagios* should be studied for the sake of their emotional messages; *allegros* may be indulged in as sources of technical

equipment and at the same time as vigorous spiritual stimulants.

Technic is more easily and effectively mastered when it is used emotionally in the study of the best type of compositions, rather than by a too copious indulgence in *Etudes*. Not that the student is to be allowed to struggle with the virtuoso's repertoire. There is a vast store of music by the masters, which is of but medium technical difficulty but still contains granaries of food for the musical soul.

Bach furnishes an inexhaustible source of materials that will develop technic; but this side of the study of his works may be easily overdone while the rich inner life of his compositions is overlooked. If the student can but come to realize the depth of feeling which underlies almost every phrase the dear old Cantor wrote, and will persistently endeavor to bring out the proper coloration of the pieces studied, there is no more productive study to be done.

* * * * *

"Music is the only sensual gratification mankind may indulge in to excess without injury to their moral or religious feelings."—Samuel Johnson.

THE PAST YEAR has been truly a "record" year; for the increase in record sales has been enormous. The manufacturers of Victor records report over 8,000,000 sold. The emphasis on good music is greater than ever before in the history of the business. This news is gratifying, for it conclusively proves that America is a musical nation, a nation interested in the perpetuation of good music rather than its casual dissemination.

Bach—sometimes called the father of modern music—still holds the interest of the public. One of the foremost musicians in America to further interest in Bach's music has been Leopold Stokowski. The purist decries his transcriptions of Bach, but the public endorses them unreservedly. Stokowski was recently acclaimed by one New York critic as the transcriber who "transcends in transcription." It will be admitted that, for sheer splendor of sound his orchestral transcriptions are impressive, whether one agrees with his purposes or not. In his latest Bach album (Victor Set M-401), Stokowski gives us a re-recording of his most noteworthy transcription—the *Passacaglia* which Bach wrote for keyboard instrument. With it will be found chorales from an Easter cantata and the "St. Matthew Passion," a *Sarabande* from a violin partita, a hymn, and a new arrangement of the familiar *Aria* from the "Third Suite," familiarly known as *Air for G string*.

Until Dr. Albert Schweitzer last year played his first series of Bach organ recordings (Columbia set 270), on an instrument conforming in tone to the organ Bach used, organ recordings of the master's music were never admitted to be entirely satisfactory. Dr. Schweitzer's recordings have been distinguished for their clarity of outline. His interpretations of Bach's music are more scholarly than showy, and from this standpoint they have been praised. In Columbia album 310, Dr. Schweitzer continues his series of Bachian recordings with thirteen "Chorale-Preludes."

Some of the finest organ recordings to date are Musicraft's issues of Bach's fifth and sixth "Trio Sonatas" for organ (set No. 6), and the same company's issue of an album of "Early Organ Music" (set No. 8), containing compositions by Froberger, Hofhaimer, Cabezon, Byrd, Sweelinck, Buxtehude and others. These recordings played by Carl Weinrich on the organ of the Westminster Choir School of Princeton are truly treasurable ones. Mr. Weinrich is, perhaps, the most enjoyable organist to make records to date, for he realizes not only the linear clarity of the music but also its vitality.

Next to Bach, Mozart seems to be the most popular composer with the recorders. Seven works, recently issued, include the composer's early flute quartets in D and A (K-285 and 298) in somewhat too straightforward performances by the Oxford Ensemble, of radio fame (Musicraft album set 7); the "Flute Concerto in G major" (K-313) played with fine finesse by M. Moysé, the French flutist and an unnamed orchestra (Victor set 365); the piano "Concerto in B-flat" (K-450) engagingly performed by Elly Ney and chamber orchestra (Victor set M-365), the piano "Concerto in F major" (K-0459) stylistically played by Schnabel and the London Symphony Orchestra (Victor set M-389); the lovely serenade *Eine kleine Nachtmusik* unforgettably rendered by Bruno Walter and the Vienna Philharmonic Orchestra (Victor set M-364); and the "Quartet in E-flat major"

(K-428) played with fine polish and style by the Pro Arte Quartet.

Two works of Beethoven, his "First Piano Concerto, Opus 15," and his "Hammerklavier Sonata, Opus 106," representing opposite ends of his career, come to us in interesting new recordings. The former, played by Walter Gieseking with the Berlin State Opera Orchestra (Columbia set 308), is a performance which finds more ingratiating qualities in the music than does Schnabel (Victor set M-403), who is justly famed for his playing of Beethoven's piano music. Comparison with Kempff's set of this work finds Schnabel excelling him on many points of the score, while the honors on piano tone in reproduction go to the former issue.

Brahms' "Concerto for Violin" is admittedly a difficult work, yet when a violinist of Fritz Kreisler's stature plays it one does not expect to be reminded of its difficulties. In the violinist's re-recording of this work (Victor set M-402), it is disappointing to find Kreisler not too happy in his performance of the protracted first movement, and most gratifying to find his playing of the second movement so richly rewarding. John Barbirolli and the London Philharmonic Orchestra assist the violinist in his performance which is excellently recorded.

Humperdinck's "Hansel and Gretel" first saw the light of day forty-four years ago. Its fresh humor and charming naive melodies seem to be ageless, however, for this opera is just as appealing to-day as ever. The overture founded on themes from the opera begins and ends with the children's prayer. A new recording of this overture, made by the British Broadcasting Orchestra, direction Adrian Boult (Victor disc 11929), presents an expressive reading. We recommend it to our readers.

Berlioz's "Roman Carnival Overture" seems to be popular with recorders. It is, of course, an old favorite in the concert hall. Mr. Fiedler, conducting the Boston Pops Orchestra (Victor disc 12135), gives us a brilliant reading of this music. His realization of the excitement in the *allegro* section, which is founded upon an Italian dance known as the *saltarello*, is particularly noteworthy, and conforming to the composer's wishes.

Oryanguren, the guitarist, continues his splendid series of recordings with a "Grand Sonata, Opus 22," by Ferdinand Sor, a famous Barcelonian guitarist of the beginning of the nineteenth century. Here is music out of the beaten track well worth hearing. Oryanguren is a gifted artist quite on a par with his famous countryman Segovia.

The recording of Bach's *Double Motet*, made by the Westminster Choir of Princeton (Victor discs 1845, 14613), is a poor performance of a genuinely beautiful work. One cannot understand Victor releasing a recorded performance like this.

Recommended: Marguerite Long's performances of Fauré's *Nocturne No. 4* and *Barcarolle No. 6* (Columbia disc 69063); Parry Jones' singing of two of the finest of English songs, Warlock's *Sleep* and *The Fox* (Columbia disc 318-M); Gerhard Hüsch and Margherita Perras singing duets from "Don Giovanni" and "The Magic Flute" (in German) (Victor disc 4374); McCormack's fine singing of *The Kerry Dance* and *She Is Far From the Land* (Victor disc 14641); and the charming trio for two flutes and violoncello by Haydn, known as the "London Trio No. 3" (Musicraft disc 1025).

All About Four Hand Music

By PRESTON WARE OREM

THE PIANOFORTE has been called the "Orchestra of the Home." Quite so! But would that it could be used more regularly as such. Pianos are to be played upon; not to be covered up and piled with bric-a-brac. One does not need to be a virtuoso in order to play the piano, and even to play it well. Besides, a piece of music, to be good, need not be difficult; and an easy piece is never bad, just because it is easy. Our point is that the "Orchestra of the Home" should be in use. If the "tired business man" sees fit to amuse himself of an evening by "picking" out tunes with one finger, he should not be frowned upon; nor, should the son of the house, interested from the High School standpoint, be discouraged if he sees fit to make a few tentative assaults upon Bach's "Well Tempered Clavichord," as we have heard done recently in an enlightened home. Even the family baby might be given a miniature pair of boxing gloves and be turned loose on the keyboard. By chance he might evolve some modern (?) tone clusters. And to what is all this chatter leading? Simply to the fact that, after all, it is more fun to make music for one's self than to listen to it; and to the further fact that it is still better to make music in collaboration with another. And this leads us to one of our own pet hobbies: Four hand music.

And when may this four hand playing begin? Right away! We have our own ideas to the preschool age in piano teaching; but that is an entirely different story. Be that as it may, there is no reason why the first actual tone produced by the beginner, young or old, should not, in some manner, be accompanied by the teacher; thus music is made at once. In fact something of the sort seems to have been in the minds of those older teachers and composers—Diabelli, Low, Koelling, Sartorio, Nölek, and others—who instituted the teacher and pupil duets, with the student's hands in the five-finger position.

But when did four hand playing actually start; who instituted it; and who first wrote for it? We wish we knew, exactly; but we can work it out, pretty nearly. In the famous picture of Mozart and his sister playing together, we have wondered often, ourselves, as to what might be the particular piece engaging their joint efforts. Now Mozart was born in 1756 and he was a prodigy when seven years of age. The oldest published pieces, originally for four hands, of which we can find any record, are by Johann Christian Bach (1735-1782) youngest son of the great Johann Sebastian; and these are hailed by musicologists as the direct precursors of those by Mozart himself. One of these sonatas (especially the one in A) might well be the piece they are playing; unless it is by the young Mozart himself, or some arrangement by his father. At any rate, we have found a good starting point.

The Versatile Piano

NOT UNTIL WE COME to the pianoforte itself do we find a chance for effective duet playing. Neither of its predecessors, the clavichord nor the harpsichord, could have been satisfactory for the purpose; both were unsuited in tone color; both lacked the essential sonority. Nevertheless, Mozart is said to have preferred always

to use the earlier types of these instruments.

It is pertinent to our subject that we give some consideration to the mechanism of the modern piano. Shortly after the beginning of the eighteenth century, the once abandoned idea of setting the string into vibration by means of a hammer was revived; and from this revival emerged the piano as we now know it. Still it is a far cry from the hammerklavier of Beethoven's time to the squares, grands, uprights and even the miniatures and spinets of the present day. Yet during these two centuries of its own progress the piano has established itself as the chief vehicle for musical expression through the years of the world's greatest growth in original musical creation.

Let us give further attention to the mechanism of the piano; its stringing should engage our particular attention. Strings in musical instruments have been employed, as we know, from the very earliest times. In acoustics, a string is "a perfectly uniform and flexible filament of solid matter stretched between two fixed points." From the instrument known as the monochord, invented by the philosopher Pythagoras, in the 7th century, B. C., has been developed much of our knowledge of the nature and mysteries of the tonal art. But, it may be asked, why all this pother about acoustics? It is just this. If the piano is an "orchestra," then for it we must have an "orchestration"; and here is where we are directly concerned. While practical musicians have had more or less

occasion to deride the science of acoustics, nevertheless this science has helped musical instrument makers immeasurably. And, if more attention were paid to this orchestration for the piano, even, in certain cases, by composers highly gifted, there might be less insensate "beating of the box" as the man in the street calls it, and a more sympathetic treatment of the instrument and its resources. Volumes could be written on the subject of strings, alone; although, as a matter of interest, for two thousand years no notable advance was made upon the discoveries of Pythagoras, until the Franciscan friar, Père Mersenne (the "Father of Acoustics"), began his very earnest investigations.

Reader, Meet Your Instrument

DEAR READER, have a good look at the inside of your own piano! Note well the strings and the method of stringing. Some of these metal strings are thick and heavy, some wrapped with fine wire, some are not. All of this is for the purpose of giving balance and homogeneity to the complete scale or compass. As a matter of course, the more acute sounds are produced by short, light and slender strings; the graver tones by strings that are proportionately longer, thicker and heavier. Moreover, to produce tones of certain definite pitch and quality, it requires in some cases but a single string to give the desired result; in other cases, two strings (or unisons); in still other cases, even three strings. The

tensile force with which the wires of a modern full concert grand piano are stretched, is amazing. In the aggregate it may amount to a total weight of thirty-six tons; hence, the heavy framework of the modern piano. Now it stands to reason that, with such an extended compass, and with such necessary differences in stringing, the piano must possess certain different registers or contrasts in tone quality; and it is with these registers that we are much concerned in this article; since such constitute the basis for our orchestration. Franz Liszt set great store by this idea; even to the extent of suggesting that orchestral colorings might be imitated successfully. These possibilities have been by no means exhausted.

Historically we have started our exposition of four hand piano music with Bach the youngest. Mozart seems to have been his logical successor; and this in spite of his early disfavor for the piano. His complete published works for four hands comprise four sonatas, two fantasies, a set of variations and a fugue. The sonatas are beautifully made, well-balanced and effective throughout. We prefer the *No. 1, in D major*. The *Fantasia No. 2 in F minor* is masterly; so good that the celebrated English organist, W. J. Best, made of it a fine transcription for his own instrument; not easy to play, however. The *Variations* are pleasing and ingenious; and the *Fugue* (a tonal one), although less effective, is a fine bit of contrapuntal construction. Mozart's contemporary, and sometime rival, Muzio Clementi (1752-1832), seems to have taken to the piano "like a duck to water." Those of us who have struggled with his "Gradus ad Parnassum" (to our technical advantage, we hope) know something about this. Clementi's four duet sonatas are of uniform excellence, showing a fine feeling for color and sonority; and we like particularly the *No. 3* with its fine *Mimic*. Although Clementi's genius was overshadowed ere long by that of Mozart, nevertheless he accomplished much for the piano and for piano playing.

And about that orchestration? Let us make our own start at it, right here. In a certain book on Instrumentation, for the orchestra, we have seen a table of comparisons showing just how the C major chord had been written out for full orchestra by various great composers. Of all of these, we like best the one as set forth by Wagner, for the opening chord of the *Overture to "Die Meistersinger."* The first time we heard that chord, as a boy, we felt the skin of our scalp tighten and our hair stand right up. And, next best, we like the way Beethoven does in the last movement of the "Fifth Symphony." Now how would we score the same chord for piano, four hands, full and rich? Thus:



This interesting picture shows how Duet Playing always is a source of Musical Joy

Ex. 1

Primo

Secondo

And why? Because we must take into consideration the tonal balance, the coloring and the registers of the piano. Generally speaking, the piano has four distinct registers, although the points of demarcation are not rigidly distinct. Let us discuss these registers, beginning at the top of the keyboard. The topmost register is that "glassy" or brilliant one, dear to the hearts of the finishing school misses of the middle of the nineteenth century; the vehicle for all the music-box imitations from Polidini to Liadoff; and still useful for a variety of purposes, as we shall see. Then comes the melodic or the treble (as you please) register. In spite of Chopin's fondness for tunes in this register, we are inclined to distrust it, it is so likely to be submerged by too heavy accompaniments in other registers. Just try to make the theme of Chopin's *Nocturne in D flat* stand out properly against that spread out accompaniment. We heard it done the other day with the treble part *piano* and the bass *forte*. Not so good! We do not like the so-called "large tone" of the modern *virtuosi*; it is just pounding after all, say what you please. With safety, one cannot force a piano.

The next might be named the baritone register, the one so much preferred by Franz Liszt for the delivery of so many melodies, both original and transcribed; one recalls at once the famous *Love Dream* and Wagner's *Evening Star*. In four hand music, as we shall see, this register is of use in delivering melodies or counter-melodies, and in backing upon strengthening melodies assigned to other registers. And now our final register is the bass, the real bass.

Now let us examine our scoring of that C major chord. To get this, we have employed sixteen fingers. Why not eighteen? Let us see. We have used up our complete chord, octave position for the right hand (*Primo*); fifth position for the left hand (*Primo*). This closeness of the parts is desirable in the upper two registers. Had this chord been a Dominant Seventh (or other dissonant combination), we could have used up the remaining finger in either hand for the dissonant member. And now for the *Secondo*: in the lower two registers it is undesirable to bring the members of chords too closely together, even in a full passage. We know that it is done, but it is never good. Moreover, the third of any chord being its most prominent member, it need not be doubled further; whereas, the fifth and the root may be doubled almost at will. In the lowest register, intervals of less than a perfect fifth are apt to sound tubby.

Exploring New Fields

UNFORTUNATELY, in the earlier works on piano music or piano playing, little is said about the matter of four hand pieces, either original or transcribed; consequently, it becomes more interesting for us to delve into this earlier history for ourselves.

Continuing our survey of the classic composers, we find nothing of original four hand music by Haydn, and not a great deal by Beethoven. The latter probably had his head too far up in the clouds to be bothered with it. However, we may make mention of his only "Sonata for Four Hands, Op. 6" (effective in its way, but hardly an improvement upon those of Mozart); his three *Marches, Op. 45* (the real Beethoven, this time) of which No. 3 is the best; and two sets of *Variations*. But Beethoven's very capable, though unfortunately overshadowed contemporary, J. N. Hummel (1778-1837) did write acceptable four hand music. We have in mind, in particular, the beautiful "Sonata in A-flat, Op. 92," with its fine slow movement, delicately embroidered in the classic style.

But the first great genius of four hand music was unquestionably Franz Schubert. It is on record that he was extremely fond of four hand playing; just another one of

us enthusiasts. Many seem to have overlooked the fact that his now celebrated *Military March* (in D) was originally for four hands; and, in spite of its many arrangements and derangements, it is still best in this form. Note in this number Schubert's fine feeling for the registers of the piano and the clever twists of his harmonies. All of his marches, in fact, are worth while. And the polonaises; there is a beauty in *Polonaise, Op. 61, No. 1* (D minor), remarkable for its piano orchestration. On hearing the Schubert marches, Chopin is said to have exclaimed: that they made him "see the passing by of the whole Austrian infantry, its bayonets garlanded with strings of sausages!"

And Richer Treasures

AS RELATED BY BOTH Moscheles and Ferdinand Hiller, Mendelssohn was another lover of four hand music; although his published works in this form are limited in number. Both are show pieces, remark-

able of Beethoven and welcomed at once by serious musicians, grew but slowly in public esteem until the publication of his famous "Hungarian Dances" in 1869; dedicated to Mme. Clara Wieck Schumann. The touching lifelong friendship between Brahms and the widow of Robert Schumann is one of the most beautiful in musical history. In these pieces we find the scoring for four hands so admirable that we prefer them as they stand to any and all arrangements even for large orchestra. Only in the case of the shorter dance, in A major, are the themes actually traditional. The themes from the remaining dances are taken from such lesser lights as Keler Bela, Ritzner and others. The very successful advent of the "Hungarian Dances" was followed by a whole series of national dances, most of them surprisingly good (and all for four hands). However, the "Slavic Dances" of Dvořák were done to order in 1878, for Simrock, the Berlin publisher. The themes in these are original, largely, but in char-

this device we must go far back to Scarlatti; but we like it.

We have admired often the photograph of Grieg and his wife seated at the piano, two artists in domestic musical felicity; just another pair of "us fans." Grieg, one of the most subtle of all harmonists, made a valuable contribution to our national list in his "Norwegian Dances." Fortunately, too, he made effective four hand arrangements of some of his other important works. And, to go back a little, Rubinstein's gorgeous *Bal Costume, Op. 103* makes another famous addition to our original four hand repertoire. Number seven of this set, *Torador et Andalouse*, is the best known. It is a model of colorful construction.

There are certain composers of the century just passed who have proven conspicuous in four hand writing; some of them might otherwise have been forgotten. Adolph Jensen wrote beautiful songs, little heard nowadays, but his *Wedding Music* has become a standard duet number; and likewise his *Evening Music*. Heinrich Hofmann's "Love Story" is a fine group, the best movement of which is the *Barcarolle*. There is a *Ländler* by Bargiel that we like, also a *Garotte* by Scharwenka, and a *Rigaudon* by Chaminade. The four hand pieces of Robert Volkmann are extremely good. *The Russians are Coming*, from "Op. 11," being one of his best. Then there is a fine set of pieces by Berthold Tours that should be heard more often. This composer, a disciple of Gounod, is better known by his church music; he was for many years the critic for Novello in London.

And Americans Also

ALTHOUGH OUR OWN E. A. MacDowell gave but little attention to four hand music, his "Three Poems, Op. 20" is a fine work; its second number, *Tale of Chicabry*, being very interesting. In these latter days we hear but little of Louis Moreau Gottschalk, another American, the first of what we might call the "multiple pianists," fond of leading groups of a dozen or so players, the pioneer of all the hippodromists of to-day. His *Ojos Criollos—a Cuban Dance*, is a masterpiece of its kind.

The contemporary "modernists" have pretty well kept their hands off four hand music; but we regard very highly the "Three Dances" of Cyril Scott. They grow on one.

And of four hand arrangements? Their name is legion. Practically all of the standard classics, large and small, have been arranged and printed for four hands, everything from symphonies down to piano solos. Some arrangements are very good indeed, but many are awful. To arrange well, requires both insight and imagination, plus technical skill. The combination is rare. As a matter of fact, it is possible, although not always desirable, to arrange any composition for four hands. Some pieces seem just to cry for it, while others are positively repellent. In spite of all disadvantages, however, it is wonderful to have so many art works brought so close at hand; and we can pick out our favorites as we go along. The symphonies and overtures are particularly useful. Most of Haydn's symphonies go well, and even Mozart's, but of Beethoven's we like best the "Fourth," "Fifth," and "Seventh," in the order named; especially the first mentioned, which sounds almost like a piano piece. Schumann's "Symphony No. 1, in B-flat" is a good one, and so are Mendelssohn's "Scotch Symphony" and "Italian Symphony." We like best, for four hand playing, Brahms' "Symphony No. 1, in C minor"; and most of Tchaikowsky's work out well, but they are ticklish in spots. Dvořák's "Symphony 'From the New World,' in E minor" goes rather well. The standard overtures are good fun; especially the Italian and French, which are brilliant

(Continued on Page 128)



Hands are the Keys to many Musical Thrills

able in construction, the *Variations, Op. 83a* (rearranged from solo form) and the *Allegro Brilliant, Op. 92*. The latter especially requires deft and refined treatment in performance.

And Schumann? Oh! much may be looked for from that genius and prophet of the Romantic School. And we are not to be disappointed. His fine perception for the orchestration of the piano is nowhere more in evidence than in his "Pictures from the Orient, Op. 66." Of these six pieces, Nos. 4 and 6 are the gems. In addition to their richness of coloring, both are noteworthy as examples of modern part writing (free counterpoint) as applied to the several registers of the piano. So intimate are their effects that they have tempted but little the transcribers and arrangers. As to his "Twelve Pianoforte Duets, Op. 85," there is a little joke about the gem of this set, *Evening Song, No. 12*. It is for three hands, not four (the left hand of the *Primo* player does not participate). But what a piece! It has been arranged for nearly everything under the sun, though very few know whence it actually comes.

But, when we leave the classic transitional and romantic schools and approach the modern writers, we come upon a veritable treasury of four hand excellence.

So now, Brahms! This composer, hailed by Schumann as the legitimate successor

characteristic vein. It is seldom that a work written to order is so successful, but these pieces are worthy, giving joy to many.

The Later Composer Is Generous

AND THE SUBJECT of national dances brings us to composers still more modern, right into the midst of the nineteenth century. If the late Moritz Moszkowski (1854-1925) had written nothing else, his "Spanish Dances," for four hands originally, alone would have made him famous. They seem to have been arranged for everything under the sun. When certain of the Spanish cavil at these dances as not being of native timbre, our reply is that it is a pity they did not engage Moszkowski to write their music for them. At any rate, this composer seems to have developed a flair for composing in the styles of various nationalities; witness, for instance, his suite "From Foreign Lands, Op. 23," every number in which is a gem; and his "Hungarian Dance, Op. 11, No. 3," we have heard students call this later a "wow." So far, no composer, great or small, has shown a keener instinct for the tonal requirements of four hand "settings" than did Moszkowski. And, by the way, the occasional cross-hand effects found in the pieces of Brahms, Moszkowski and others are there for a purpose: the better to bring out certain effects, themes, counter-themes, and important passage work. For the origin of

Music Written About Abraham Lincoln

By PEARL BROWN BRANDS

THE FIVE HUNDRED and some compositions that refer to Abraham Lincoln hold a unique place among the published music of this country. There is no other so large group of popular songs and instrumental numbers relating to a great national figure. There is no other group of popular music so important to students of history as well as to students of music.

The musical compositions written about Lincoln reflect the man and his relationship to his times. The songs give a surprisingly complete story of the most important part of Lincoln's life, for they deal with every significant event influenced by him from the time he was nominated for the presidency in 1860 until his assassination five years later. Lincoln musical pieces constitute an *obligato* to the history of the Civil War, because they narrate a great many incidents of the Great Conflict between the North and the South.

Music written about Lincoln by his contemporaries reveals the kinds of music popular during the Sixties, the creators of the pieces, and the use of songs to influence and record the sentiments of the people on subjects of national interest. At no other period in this country have music publishing houses been so important and influential in building and reflecting public and political opinion.

Songs and instrumental numbers relating to Lincoln are of further interest because the portraits of the Civil War President used on some of the title covers are among the best in existence.

The songs written about Lincoln include nomination and campaign pieces, presidential hymns, emancipation songs, minstrel and comic selections, war and memorial numbers. Lincoln instrumental pieces, some of which are arranged for orchestra and band as well as for the piano, consist mainly of marches. There are some polkas, schottisches and quicksteps for the piano and a few preludes for the organ.

The occasion referred to in the largest number of these musical publications is the death of Lincoln. Nearly fifty funeral marches and over thirty memorial songs were written shortly after his assassination.

A Man of the People

Most of the musical pieces relating to Lincoln were published between the years of 1860 and 1865. Such a large number of songs and instrumental numbers were written about Lincoln by his contemporaries because he was intimately connected with so many events of national significance. And in those days no issue of national importance was decided without there being musical pieces published to influence and record the opinions of the masses. Thus, Lincoln's nomination for the presidency of the United States, his campaigns and elections, his part in the Civil War, his emancipation of the slaves and his assassination, all were sheet music headlines during the Sixties. The songs written about the Civil War President by his contemporaries are the media that express most accurately the appraisal of Lincoln by his fellow countrymen.

Among the earliest pieces relating to Lincoln were Rail Splitter polkas and schottisches and Lincoln quicksteps. *The Wigwam Grand March* was composed after



ABRAHAM LINCOLN
One of the best portraits extant of Lincoln is found on the title page of "President Lincoln's Funeral March," which was composed shortly after the Civil War President was assassinated.

Lincoln was nominated for the presidency in the building at Chicago called "The Wigwam." A great many of the political campaign songs written in 1860 referred to Lincoln as "the rail splitter." This was to be expected, because Lincoln was called "the rail candidate for president." Members of the Wide-Awake Clubs, which were helpful in electing Lincoln to the presidency, wore badges picturing Lincoln splitting rails. These organizations owned Lincoln rails which they accorded a place of honor on all public occasions.

"Honest Abe" is the other appellation most frequently used in early political campaign songs referring to Lincoln. One of the best known of the songs which emphasized Lincoln's reputation for square dealing was Edmund Clarence Stedman's *Honest Abe of the West*. This ringing campaign song was sung to the air of *The Star Spangled Banner*. Here is the first stanza:

*Then on to the holy Republican strife!
And again, for a future as fair as
the morning,
For the sake of that freedom more
precious than life,
Ring out the grand anthem of Lib-
erty's warning!
Lift the banner on high, while from
mountain and plain,
The cheers of the people are sounded
again:*

*Hurrah! for our cause—of all causes
the best!
Hurrah! for Old Abe, Honest Abe
of the West.*

In several musical pieces published during the Sixties, Abraham Lincoln was spoken of as "father," a term that was popularly applied to him early in the Civil War. The most famous use of this parental term was in the marching song entitled *We Are Coming, Father Abraham*, the words of which were written by James S. Gibbons of New York, in 1862. One of its several musical settings was composed by Stephen Collins Foster.

Gibbons, who was known as a writer on financial topics, wrote his rallying song after President Lincoln issued a proclamation calling for three hundred thousand more troops. After being published anonymously in *The New York Evening Post*, Gibbons' poem was at first credited to William Cullen Bryant, editor of *The Post* at that time. In fact, Bryant received such widespread credit for the words that he published a note stating that he was not the author of them.

*We are coming, Father Abraham, three
hundred thousand more,
From Mississippi's winding stream and
from New England's shore;
We leave the plows and workshops,
our wives and children dear,*

*With hearts too full for utterance,
without a silent tear,
We dare not look behind us, but stead-
fastly before—
We are coming, Father Abra'am, three
hundred thousand more.*

This song was so suited to the times that it soon became famous. By helping to fill the ranks of the Grand Army of the Republic, the song performed a very important service at a most critical period in the history of the country. *We Are Coming, Father Abraham*, was often sung by the soldiers of the North to keep up their morale.

Other Lincoln pieces evoked by the Civil War included *Our Flag, Our Army and Our President*; *Rebellion's Weak Back*; *The Old Union Wagon*, and *Lincoln-Union-Victory*. Campaign songs set to familiar tunes were sung by soldiers of both the North and the South. And so it was only natural that words referring to Lincoln were set to such popular tunes as *Marching Through Georgia* and *Maryland, My Maryland*.

It is a tribute to Abraham Lincoln that very few pieces of Confederate music contained remarks about or references to him. Probably the most popular Confederate song that did mention the Civil War President was one entitled *Abe-ied*, written in the year 1861. The beginning lines indicate the sentiment which existed in the South when the Civil War started:

*Abe Lincoln was a citizen of very
small renown,
A railing abolitioner, of little Spring-
field toren;
Abe's party said, 'November comes,
now Abe, don't let us fail
To meet the other parties all, and beat
them with a rail!
November came, the rogues turned out,
and yet 'twas not allow'd
That Abe should come, lest Abram's
face should fright away the crowd!*

Because minstrel songs were very popular during the Civil War period, it was only natural that ones referring to Lincoln should be written. One of the most popular of these minstrel songs was *Abraham's Daughter or Race Recruits*, which was sung in several versions. *The Black Brigade*, written by Dan Emmett, and *Abraham's Tea Party* were also widely sung. Here is the first stanza of *Abraham's Tea Party*, which was written in 1864:

*We're going down to Dixie, boys,
Upon a little ride,
Our knapsacks on behind us, boys,
And sabres by our side;
Our Abraham invited us,
Three hundred thousand strong,
To come to tea, and here we are,
We're coming right along.*

Other well known minstrel songs referring to President Lincoln included *We'll Fight for Uncle Abe*; *The Arms of Abraham*; '63 *Is the Jubilee*; *The United States Hotel, How Are You, Green-Backs*, and *A Soldier in De Colored Brigade*. The music of the one last mentioned was composed by Stephen Collins Foster.

Numerous musical numbers referring to

Lincoln were written after he signed the Emancipation Proclamation in 1863. Two of the most popular of these pieces were *Emancipation Quick Step* and *Old Abe Has Gone and Did It, Boys*.

A song entitled *The President's Hymn—Give Thanks, All Ye People* was written after Lincoln issued a proclamation recommending a general Thanksgiving on November 26, 1863. By setting aside that date as a day of thanks, Lincoln established the custom of celebrating a national Thanksgiving Day in the United States, each year on the fourth Thursday in November.

Many songs were written in favor of and a few in opposition to Lincoln during the presidential campaign of 1864. The Nomination song of that year had the dignified title of *Three Offerings to Thee, Goddess of Liberty*.

Other songs written to effect the reelection of Lincoln as president included *Three Cheers for Abe and Andy* and *Abraham the Great and General Grant his Mate*.

Music to a Martyred President

IMMEDIATELY FOLLOWING Lincoln's death there appeared the greatest outburst of musical publications this country has ever seen. Composers and poets of almost every degree of ability tried to express in sheet music the nation's grief for its assassinated leader.

It is no wonder, though, that so many memorial songs and dirges were written in reference to Lincoln, for his death was deeply mourned throughout the nation. Perhaps another reason why a large number of Lincoln mourning pieces were written was because Lincoln had always preferred sad, plaintive music, having for its theme the rapid flight of time, decay or death. Knowing Lincoln's musical preferences, many of his fellow men probably felt that funeral songs and marches would be the media through which they could best express their high appraisal of him.

Some of the musical numbers written just after Lincoln's assassination were *Our Noble Chief Has Passed Away*; *We Mourn Our Fallen Chieftain*; *Toll the Bell Mournful*; *A Nation Mourns Her Chief*; *A Nation Weeps*; *A Nation Mourns Her Martyr'd Son*; and *Little Tad*. One of the most expressive of all the memorial songs written in reference to Lincoln was *Farewell, Father, Friend and Guardian*, the music of which was composed by George F. Root. Many of the mourning songs and marches were written to be used at the funeral ceremonies and memorial services which were held honoring Lincoln in various cities throughout the United States.

One of the most unusual pieces of music relating to Abraham Lincoln is entitled *President Lincoln's Own Favorite Poem*. It was first set to music by A. Sedgwick. This piece of music, published in 1865, gives the Emancipator's own personal views toward life.

The poem, called *Oh! Why Should the Spirit of Mortal be Proud*, was for many years a great favorite with Lincoln. "The poem was first shown to me when a young man by a friend," Lincoln himself said concerning it, "and which I afterwards saw and cut from a newspaper, and learned by heart. I would give a great deal to know who wrote it, but I have never been able to ascertain." The words of this poem were written down by Mr. Sedgwick as recited to him by Lincoln while he was President. Here are the beginning lines:

*Oh why should the spirit of mortal be proud?
Like a swift flitting meteor, a fast flying cloud;
A flash of the lightning, a break of the wave,
He passeth from life to his rest in the grave!
The leaves of the oak and the willow shall fade,*

*Be scatter'd around and together be laid
And the young and the old, and the low and the high,
Shall moulder to dust, and together shall lie.*

It was not till in 1909 that much more music was written about Lincoln. In that year several compositions were written specially to be used at services held to celebrate the centennial of Lincoln's birth. The most famous poem written at this time, Walt Whitman's *O Captain, My Captain*, was set to music by Joshua Phippen. One of the best known marches published in 1909 was the *Lincoln Centennial Grand March*, composed by E. T. Paull, creator of such popular marches as *The Burning of Rome* and *Ben Hur Chariot Race*.

During the World War there were written several patriotic songs which referred to Lincoln as an example and inspiration. Some pieces of Lincoln sheet music published during the World War or since then include *The Name of Abraham*; *We're Bound to Win with Boys Like You*; *Lincoln's Log Cabin March*; *Abe Lincoln*; *Lincoln Highway March* and *Abraham Lincoln and his First Sweetheart, Ann Rutledge*. One of the best known of modern Lincoln pieces is *Give Us Just Another Lincoln*, by Paul Dresser, of *On the Banks of the Wabash* fame.

The fact that numerous musical compositions written in recent times refer to Lincoln indicates that his influence has continued to grow since his death.

Ephemeral Art

MOST OF THE MUSICAL PIECES written about Lincoln by his contemporaries were popular for only a short time and then dropped. The chief reason for this was that the songs were written on subjects too timely and too localized to become popular throughout the entire country. The very references that made the songs popular at the time they were written caused their favor to be short-lived. Their sentiment exactly suited the particular period at which they were written, but their sentiment was not typical enough of all times for them to be universally popular in later years.

As indication of this characteristic, note two songs which were very popular and influential during the Civil War—James S.

Gibbons' *We Are Coming, Father Abraham* and Dan Emmett's *Dixie Land*. Gibbons' rallying song was used only during the War because it referred specifically to Lincoln's call for more troops. The words were very inspirational at the time they were written, but after the war was over people did not continue to sing

*We are coming, Father Abra'am, three hundred thousand more,
From Mississippi's winding stream and from New England's shore.*

On the other hand, Dan Emmett's *Dixie Land*, the popular song of the South during the Civil War, has continued to be popular during the years, since it was written because it contains sentiment suitable to be sung any time and does not refer to incidents of the Civil War.

The persons whose names stand most prominently and most often as creators of tunes or verses relating to Lincoln are: Henry C. Work, George F. Root, E. Mack, J. W. Turner, Stephen Collins Foster, Mrs. E. A. Parkhurst, Walt Whitman, Sep Winner and Dan Emmett. Whitman is the best known of the poets who wrote the words of pieces of Lincoln sheet music.

By Lesser Lights

THE CREATORS of many of the musical compositions relating to Abraham Lincoln were musicians of little renown, as is the case with the creators of most of the popular music of any period. It is, however, significant to note that a number of Lincoln pieces were written by persons who wrote some of the most famous sentimental and patriotic songs of the day. Well known song writers and composers such as Root, Work, Foster and Emmett wrote sheet music relating to the Civil War President.

George F. Root was America's foremost writer of war songs during the Sixties. Among his sixty compositions were such famous ones as *The Battle Cry of Freedom*; *Just Before the Battle, Mother*; *The Vacant Chair and Tramp*; *Tramp, Tramp*. Root's eloquent musical appeals for enlistments became the prevailing sentiment of the American people, influencing thousands to rally around the flag.

Dan Emmett wrote the words and music of *Dixie Land*, the most popular song of

the South during the Civil War. Emmett was a member of Dan Bryant's famous Minstrel Show which sang the plantation songs that were so popular during the Sixties.

Henry Clay Work was the composer who won greatest success with his songs during the War between the States. He wrote numerous popular patriotic and homey songs, such as *Marching Through Georgia* and *Wake Nicodemus*.

Stephen Collins Foster, famous for such songs as *Old Folks at Home* and *My Old Kentucky Home*, is one of the most popular song writers America ever had. Foster composed the music for these five songs which refer to the Civil War President: *Better Times Are Coming*; *The Song of all Songs*; *Little Mac! Little Mac! You're the Very Man*; *A Soldier in De Colored Brigade*; and *We Are Coming, Father Abra'am*.

The portraits and designs used on the title covers of Lincoln sheet music are very interesting. Some of the portraits of Lincoln that were lithographed on music covers are as fine as any made for framing. The pictures shown on many of the covers illustrate the incident or event written of in the song. An example is the interesting title cover of *The Old Union Wagon*. This picture a wagon that has its southern wheel hub-deep in secession mud. The horses, named for famous Northern generals, are driven by General Lincoln. Uncle Sam is shown trying to pry the southern wheel out of secession mud by using a rail labelled "Emancipation Proclamation."

The symbolic figures commonly used on the covers of sheet music published during Lincoln's lifetime included flags, eagles, rails, Columbia, stars, greenbacks and Negroes. Mourning figures and broken columns and the American flag were used on most of the covers of sheet music written after Lincoln's assassination.

The covers of comic songs show amusing political cartoons.

There is no known reference made by Lincoln to the musical pieces written about him by his contemporaries. Perhaps it is to be expected that he would not mention them in correspondence or manuscripts, for he was not inclined to mention anything which would bring himself into prominence. Perhaps Lincoln did not realize just how many pieces of music related to him.

The many musical compositions referring to Lincoln are interesting as well as important sources of material for students of history and students of music. These pieces give insight into the political and musical history of the Civil War period; and they contain valuable biographical material and excellent portraits of one of the world's greatest national heroes.

Do You Know

THAT ERIK SATIE, the noted French modernist, is of Scotch descent? That all of his scores were written in red ink? That a noted American critic once said of him, "Let us hope he will get 'in the black' some day?"

That all of the four children of Mme. Pauline Viardot-Garcia (daughter of the famous Manuel del Popolo Garcia, and sister of Mme. Malibran and of Manuel P. R. Garcia the teacher of Jenny Lind) are professional musicians? That three are teachers of singing and one is a violinist?

That a famous musical lexicon contains the well known English names in the following proportions: Smith 20, Brown 7, Jones 11, Johnson 9, Williams 13, Harris 6, Robinson 5, Baker 5, Davies 6. In the same dictionary there are twenty-four Bachs?

* * *

"Let the love of literature, painting, sculpture, architecture and, above all, music, enter into your lives."—Theodore Roosevelt.

THE THRESHOLD OF MUSIC

Owing to certain editorial commitments, it was found impossible to include the regular installment of Mr. Lawrence Abbott's "The Threshold of Music" in this issue. The series will be continued in March, and regularly thereafter.

Progressive Steps to Velocity

By W. WARD WRIGHT

EVERY STUDENT of the piano must be sooner or later able to play fast and with ease, if he is to advance beyond the first or intermediate stages of study. And yet neither endless hours of mere repetition nor the practice of purely mechanical studies labelled "School of Velocity" will actually produce velocity itself. Nor will that popular pedagogical advice, "practice slowly," enable the earnest seeking student to experience a quickly played and evenly controlled passage, with ease and certainty. True, slow practice, so necessary at first and intermittently thereafter, has its distinct advantages; for only by this means can we become acquainted with the successive keyboard intervals of a passage, correct fingerings, and so on. But, because of the very nature of things, even slow practice is no sure panacea for all pianistic ills. For, if one uses incorrect muscular touch formations when practicing slowly, how can he hope to eliminate such misdoings when he attempts velocity?

One must experience velocity produced with the proper actions and inactions, the necessary exertions and relaxations, and with that indispensable coordination of mind and muscle that will enable him to know how velocity correctly accomplished actually feels. For, in the final analysis, velocity in single note passages (as well as in every kind of technic), is a sensation. Indeed it is a knack. And yet any attempt to describe such a sensation is quite impossible; but what can be prescribed for the student is a knowledge of key and limb requirements in successive stages that will enable him to know when and how to do the right thing that will result in acquiring this sensation. For, given a correct playing mechanism, fast playing becomes merely quick thinking. Furthermore, one should be aware of what constitutes wrong sensations, so that he may know what to avoid.

Preconditions Important

STEP I. FIRST OF ALL one should be able to relax consciously the whole arm from the shoulder to the tips of the fingers. So free and complete indeed should be this relaxation that, if someone were to lift the arm forward in this condition and then suddenly let it drop, it would swing, much as a suspended plumbline, from the shoulder back and forth until it again would come to rest from sheer inertia. This accomplished, we could lift the forearm to an approximate horizontal and allow this same suspended weight to hang loosely from the shoulder, while the hand should "dangle," as it were, from the wrist.

Step II. Now with these three hinges loose (arm at shoulder, elbow and wrist), let the reader lower the forearm slowly so that the hand is caught up by the intervening keyboard. Continue this lowering of the forearm until the keys only begin to give way beneath this resting weight of the hand. If one has a small hand, the forearm must be lowered a trifle more than for a larger hand (which has more weight), and there consequently will be resulting a relative lower and higher position of the wrist. In no case, however, should the wrist be set or "fixed" (lower or less so), for an absolutely relaxed wrist is indispensable at all times. If the reader accom-

plishes this very important step correctly, there will be a feeling as if the hand were suspended between the keyboard (on the finger tip end at key surface level) and the delicately poised forearm (at the wrist). Only after these preconditions are thoroughly understood and mastered may the player be said to be ready for practice or performance.

Single Key Treatment

STEP III. NOW LET THE READER take hold of any key with, let us say, the second finger and very slowly float (not strike) the key downward so that no tone at all is heard. At once he will perceive that the key does offer some resistance, though it may seem only a very little. (This resistance is of course variable as different instruments have not all the same weight of action.) Again let him float the key a trifle more quickly so that a *pianissimo* tone is produced, and immediately cease this exertion at that place in key descent where tone is realized. A soft *staccato* tone results. Then very quickly float (not jerk) the key and at once cease all such exertion at tone emission. A loud *staccato* tone results. Furthermore there will be a slightly visible upward reaction at the wrist. Thus we learn:

1. That the key does offer some resistance even in the faintest *pianissimo*.
2. That tone is accomplished at a definite point (tone production point) in key descent.
3. That the amount of tone depends upon the quickness with which we use the key.
4. That *staccato* results by ceasing all energy at this point. We can not make *staccato*; we only can permit the key to rise of itself and thus damp the string into silence. Wherefore it not

only is useless but also fallacious to jerk the finger up, a wrong and opposite muscular action from that required to produce tone. In all passage work, this simultaneous flexing of the muscles used to lift a finger, with the flexing of those muscles needed to sound tone with another finger, will inevitably result in a muscular tug-of-war across the wrist—in short, in a stiff wrist.

The sensations are these:

1. We must feel the key at key surface level (touch sense) as this tells us that we are ready to use it.

2. We must feel the key's resistance as we are using it, for only thus by estimating the key's resistance can we hope to estimate either the kind or amount of tone desired. And we must try the while to perceive that we are actually throwing, by means of the key, the felt hammer (which we cannot see) to the string.

3. We must feel the place where tone sounds, realizing that instantly therefore we must relax or cease the tone making impulse.

4. We do feel keybottom, though only very lightly, whether we have floated the key gently for a soft tone or quite vigorously for a loud tone. Be sure therefore never actually to bump keybottom, and thus misfire upon keybeds the tone producing impulse and intention.

5. And we should feel the finger even ride up on the key.

These requirements and sensations, understood and experienced, form the basis of all real agility and velocity. Without this basis no player can hope to succeed pianistically.

But what of the sustained tone which is necessary for all *legato* passages? The finger uses the key exactly as for *staccato* but continues only the minutest residue of the muscular finger exertion required to produce tone, to remain at keybed in order that the key might be prevented from rising.

Thus we learn that to produce tone (either *staccato* or sustained), the muscular requirements are identical; while for *staccato* we merely cease all such tone producing impulses immediately at sound, and for the sustained tone retain only that very small residue of such tone producing impulses necessary to prevent the key from rising. In fact it takes less muscular exertion to keep a key depressed than to sound a tone at its softest. He who keeps in all kinds of technic this necessary short lived tone producing impulse as something apart from that very light continuing impulse to sustain tone, is well on his way to forming correct muscular habits. Furthermore, this timing of each impulse constitutes a rhythmic act without which evenness and control are impossible.

Notes in Succession

STEP IV. OUR NEXT STEP, notes in succession, involves another muscular principle known as forearm rotation adjustment. However like it may seem on the printed page that velocity passages consist of a series of individually played notes, such is not actually the case. Rather indeed must we realize that all music is progression or movement forward and to a definite point, and this is no less so pianistically than musically.

Perhaps there is no part of the mechanics of touch so misunderstood, misrepresented or misused as is that of forearm rotation. Doubtless the reason for this lies in the fact that many have attempted to learn and to teach correct doings at the keyboard solely from the standpoint of movement. And yet, just as we can see the wheels of the locomotive move without in the least understanding their motivating power, so also we might see certain movements in velocity (mainly those of the finger) without really ascertaining the causes, mostly hidden within the sleeve of the performer, that aid and result in such movements.

In single note velocity passages there are three ways in which rotation can be and often is misapplied; namely,

1. Rotational "fixation";
2. Substitution of a pure rotation touch in passages demanding a so-called finger touch.
- and 3. Wrong rotational impulses by direction.

Rotational "Fixation"

TAKE FOR EXAMPLE the following chordal figure;



Place the hand over the figure so that it has the feel of grasping the whole chord at one time. Then, maintaining this grasp, play the notes as written, in slow tempo and in fast tempo, either *staccato* or *legato*, breaking the grasped chord, as it were.



THAT ALL MAY SEE THE ARTIST'S HANDS

Because all admirers and students at a piano recital want to sit on the left side of the auditorium, to see the artist's hands, and because the other half are denied this pleasure, Dr. Thomas C. Poulter of Chicago has worked out a solution. By placing a large mirror back of the instrument, and at a proper angle, the hands are visible to the entire audience, as is seen in this portrait which shows the inventor demonstrating his device assisted by Florence Kirsch, local concert pianist.

Remember however in this experiment to use the correct finger impulses (See Step II). Notice how weak the fourth and fifth fingers seem. This is rotational fixation, and must be avoided at all times; though it may afford the player the very doubtful pleasure and gratification of being able to hold the proverbial penny on the back of his hand.

Now on the other hand, think of the foregoing exercise as a series of two-note intervals such as

Ex. 2

(The sixteenth notes of exercise 1 are here written as two tied thirty-second notes, to facilitate markings.) In slow tempo, using "E" as a pivot lightly at key-bottom for legato, play "G" with a rotational movement and stress, added to the necessary finger exertion, retaining only that very light continuing exertion of the finger to remain at keybed. Then from this light holding of "G" as a pivot, repeat the process for "C" and so on. Notice how the little fingers gain immediately in strength and consequently how even and controlled is the passage; wherefore the fallacy of practicing those thousands of soul-killing exercises designed to make them *strong*. They are strong if we do the right thing rotatively. Again, dash the figure off fast, allowing the rotary movements to be overbalanced, as it were, by finger movements only; but maintaining the same feeling of two-note interval progression as in slow tempo. Indeed this hidden rotary adjustment must be forthcoming in all single note velocity passages, though usually not displayed to the onlooker by any movement whatsoever.

Again, play the exercise *staccato*, both in slow and fast tempos, in this case allowing the pivoting to be accomplished from key surface instead of key bottom as for *legato*. Thus we learn that *legato* has its elements of *staccato*; namely, that we must cease (as for *staccato*) the true tone making impulse of the finger at sound, allowing only a very light continuing exertion to keep the key depressed. Keep, therefore, these two impulses separate and distinct in this "artificial" *legato*. And we learn also that *staccato* has its *legato* elements; namely, that we do connect the key surface of the key just played (from which we pivot) with the next key as we use it. In other words, we must feel the interval though the tones are disconnected.

Incorrect Rotation-Touch Substitution

NOW LET THE READER slowly play the same exercise with rotational movement and stress only, disregarding the correct finger movements and impulses with the key (Step III). At once his playing degenerates into a sort of rotational stamping not unlike a rimless wheel whose spokes bump along on the ground. Therefore the player never must seek to displace the need for the fingers to act "on their own" by such incorrect rotary application. Rotation in all finger velocity passages is a coordinating factor; and it is this combination and coordination of correct finger impulse and free rotary adjustment (usually invisible) that form the secret of all evenness, control,

and ease in velocity. It is beneficial, however, in slow practice to use rotary movement, for this makes for rotational freedom; but when playing fast, we are forced to dispense with such movements (there is not time for them) though the hidden in the arm adjustments remain.

Let us for the moment consider the two following scale passages which, being symmetrical keyboard patterns, afford identical problems for the two hands.

Ex. 3

Notice how at "x" and "y" we must momentarily reverse the direction of rotational adjustment towards the thumb though the scale be progressing in the same direction. Indeed this method of pivoting on the finger last used before the thumb enables that unruly member to reach its key more easily than was ever accomplished under the old method of pulling the thumb under a rotationally fixed hand. Therefore it is imperative that we make sure when to repeat the rotational stress in the same direction, as from B to C-sharp, C-sharp to

D-sharp, and when to reverse this adjustment momentarily in the direction of the thumb as at "x" and "y." Be sure, however, not to flop rotatively on the thumb; make it act independently.

Rotational adjustment therefore, whether visible or invisible, is always from the last finger used towards and with the next finger used, no matter what the nature of the passage.

It matters not, therefore, whether we play a simple five finger exercise in fast tempo in which these rotary movements become entirely hidden and overbalanced by finger movement only, or whether we are forced to exhibit such rotary adjustments as actual movements in passages of widespread intervals, rotary adjustment must be forthcoming at all times.

It is little wonder that such a passage of widespread intervals, such as the Chopin *Etude Op. 10, No. 1*,

Ex. 4

"excited the wrath and contempt of Rellstab"; for, at the very first attempt to play the passage, away goes the penny from the back of our hand. Indeed the aforementioned gentleman, who was editor of the *Iris*, wrote in 1834: "Those who have distorted fingers may put them right by prac-

ticing these studies (the Chopin "Etudes"); but those who have not should not play them; at least, not without a surgeon at hand." And yet who can forget the astonishing ease and facility with which that master of the keyboard, Godowsky (whose hand is notably small), plays this *Etude*?

Rotary movement, therefore, must imply rotational adjustment, whence the value of practicing slowly all passages with such movements; while more often rotary adjustment in such passages in which the notes are not so widespread may exhibit no such movements at all. It becomes also clear, then, why pianists with quite small hands will necessarily display rotary movements in some passages which become more easily played by pianists with larger hands without such movements. The following may aid the reader further:

Ex. 5a

Ex. 5b

Ex. 5c

Then here are some diagnoses of, and correctives for, the most common hindrances to velocity which the author has noted through many years of teaching.

1. Does the wrist fail to react upwards (slightly visibly) when the finger is momentarily acting vigorously to produce a *forte* tone? Then the player is holding the hand up by its own muscles instead of letting it rest on the surface of the keys.
2. Does the player fail to feel a follow-up with the key's resistance? Then he is lifting the finger too high (a little preparatory movement is permissible) and striking the key. Float the key instead.
3. Does the finger bump keybed? Then the player is misfiring the tone producing impulse on keybed instead of delivering such impulse only to tone emission. He should feel that he is always "playing on the tone." Indeed the harsh tone that ensues from this fault should appraise the ear of this wrongdoing.
4. Does the player fail to feel the recoil of the key? Then he is jerking up the finger after tone making, instead of letting it ride up on the key.
5. Does the player feel a heavy sensation at keybottom, when executing the passage? Then he is supporting the arm weight on the finger and the forearm should be self-supported and poised—even floated over and upon the keyboard.
6. Does he feel a sticky sensation in *legato* playing? Then he is failing to distinguish between that exertion required to produce tone and that very light continuing exertion required to sustain tone.

(Continued on Page 122)

PIANOFORTE CONCERTS
BY
JOSEF HOFMANN

UNDER THE DIRECTION OF
MESSRS. HENRY E. ABBEY
AND **MAURICE GRAU.**

JOSEF HOFMANN, The Wonderful Child
Pianist and Composer, Aged 10.

JOSEF HOFMANN, The Greatest Genius
on the Pianoforte since the days of Mozart.

Title Page of the first American concert of Josef Hofmann, on November 29, 1887, at the Metropolitan Opera House of New York

Getting Joy Out of Life

A conference secured expressly for The Etude Music Magazine
with the well known industrial leader

RALPH T. SENTER

President of the Philadelphia Rapid Transit Company

By WILLIAM ROBERTS TILFORD



RALPH T. SENTER
President of the Philadelphia
Rapid Transit Company

RALPH TOWNSEND SENTER was born in Columbus, Ohio, in 1876. His father was one of the leading business men of the city and also an excellent violoncellist. His mother played the piano and his aunt was harpist in a large Eastern symphony orchestra. He was, therefore, brought up in a decidedly musical atmosphere and began the study of piano at the age of twelve. Later he took up the violin and still later, in his academic and university days, he for some time studied singing. His general education was received at the University of Michigan and at the Armour Institute in Chicago. He entered the street railway business in Minneapolis, in 1898, and two years later joined the nationally known transportation expert, Thomas E. Mitten, in Buffalo and in Chicago. In 1911 he followed Mr. Mitten to Philadelphia, where he has become president of the \$200,000,000, Philadelphia Rapid Transit Company, which employs over ten thousand people.

Mr. Senter has had remarkable musical

contacts, and he takes a very practical interest in all artistic matters. When, at the age of fifty-nine, he joined the Sketch Class at the famous Philadelphia Art Club, he commenced to produce oil paintings that have been shown in several exhibitions. As an outstanding business executive, his opinions upon the value of art to business are both inspiring and important.—*Editor's Note.*

* * * * *

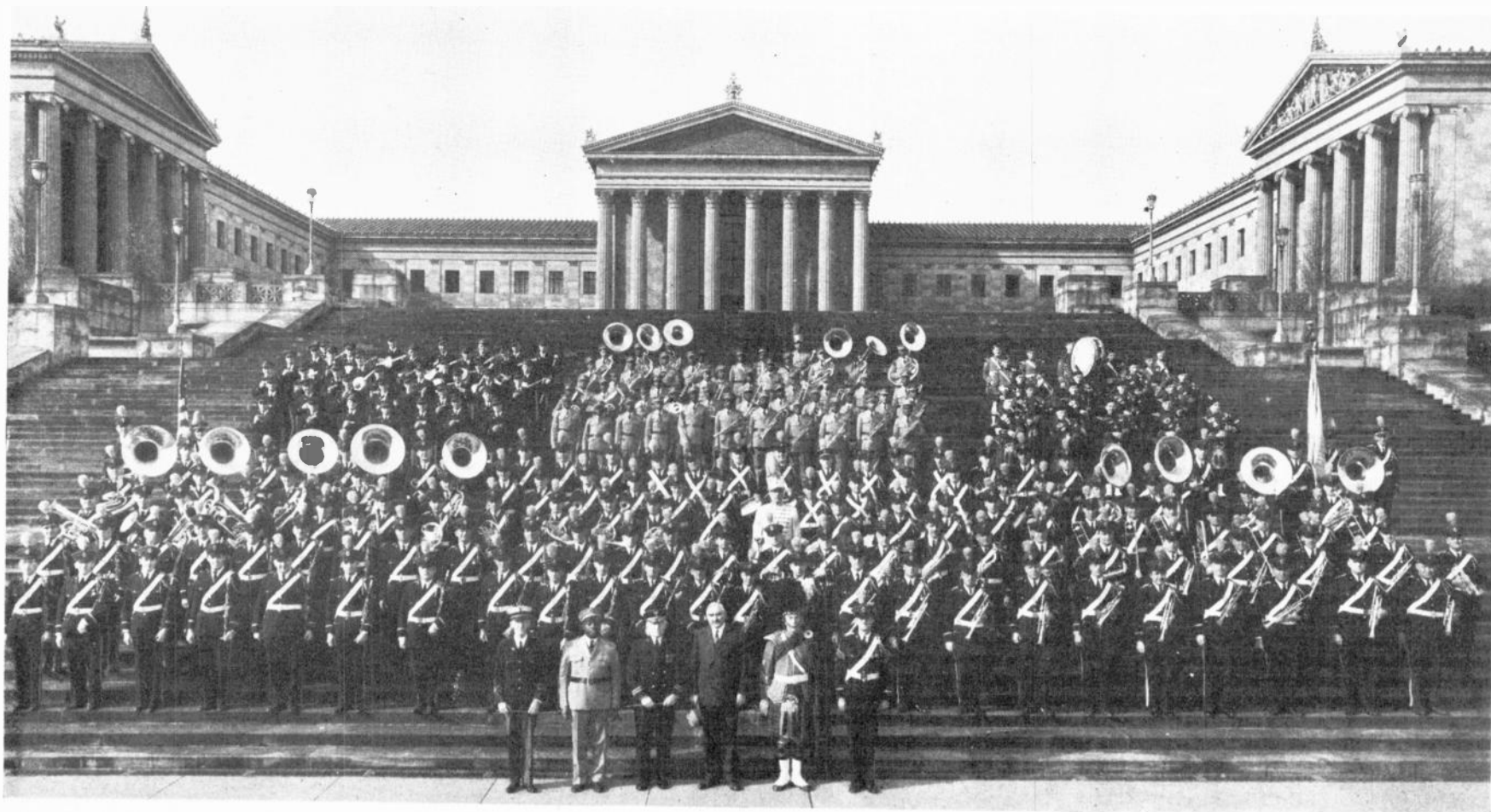
"It is surprising how long it takes the average man to discover that life is not an interminable thing, and that if he wants to have any fun he must have it as he goes along. The man, who is so consecrated and restricted to his business that he cannot find any time for the finer things of life, very often turns out to be a poor business man. We must have both relaxation and inspiration to get the best out of every day. This applies to the artisan and the clerk as well as to the leader and to the 'big boss.' I have seen this, time and again, in my contacts with business men. Sports and 'collecting' are

fine, but one needs something more; and that additional interest can be filled only with what might be called food for the spiritual and the aesthetic side of the worker. In this, of course, there is nothing to take the place of real faith, real religion, and beautiful music. Music, different from other arts, is like a stream of inspiration that is turned on when the music commences, very much as we turn on an electric current. It fills us with an invisible and irresistible force; and it does something to us spiritually, mentally and physically which I have never heard explained; but I do know that with fine music the results are very beneficial.

A Forty Year Old Tradition

"THERE IS A MUSICAL TRADITION in the Philadelphia Rapid Transit Company that is now forty years old. Back in 1896, when horse cars were being replaced by electric cars, the company opened a summer park at Willow Grove, Pennsylvania, about fifteen miles from the city of Philadelphia.

This Park became one of the most famous summer music centers of its time. For thirty years it engaged famous conductors, such as Walter Damrosch, John Philip Sousa, Victor Herbert, Frederick Stock, Wassili Leps, Modest Altschuler, Arthur Pryor, Giuseppe Creatore, and Nahau Franko, to conduct band and orchestra concerts four times daily through a three months' season, in a music pavilion seating nearly four thousand people. The conductors and motemen of the Company, who during the years transported millions of people to and from these concerts, could not fail to be interested in the drawing power of music. It was quite natural, therefore, that a band should be formed, to be known as the PRT Band. This was done in 1919, and in 1926 it won the first prize at the Sesqui-Centennial Exposition.



PHILADELPHIA RAPID TRANSIT COMPANY MUSICAL UNITS

This remarkable photograph was taken especially for The Etude Music Magazine, in front of the magnificent Pennsylvania Art Museum of Philadelphia. The front organization is the P R T Concert Band and Field Music: Back of them from left to right, are the P R T Harmonica Band; the Merrymakers Band; and the Kiltie Band. Standing in front, and from left to right are: Joseph C. Hoy, leader, Harmonica Band; Samuel S. Smith, leader, Merrymakers Band; Lieutenant Albert W. Eckenroth, P R T Bandmaster; Ralph T. Senter, president of the P R T; Peter Farley, leader, Kiltie Band; and Robert J. Whiteley, leader, Field Music.



MEDITATION

This painting, by Mr. Senter, received the highest vote of visitors to the Pastime Painters Exhibition of 1936, in the Art Club Galleries of Philadelphia

It is finely uniformed and equipped and is composed of one hundred and thirty-five marching men under the efficient direction of Lieut. Albert W. Eckenroth, President of the Pennsylvania Bandmasters' Association. John Philip Sousa took a great interest in the band, and spent much time in training it, when he was in Philadelphia.

Musical Altruism

"A FEW YEARS AGO it seemed to me that this band could be of great value through giving concerts in the Public Schools and in the various public buildings of Philadelphia. The concerts have been enormously successful and have been attended by throngs. The band, as well as being a marching band, plays the regular concert band repertoire. Each band of the PRT group rehearses at night on the men's own time, in an auditorium over a car barn of the company. All branches of the company's personnel are represented in the band; and much very decided talent has been uncovered. Unquestionably the band has had a very beneficial influence upon the morale of the company's employees, and it has had an influence upon the public, at least to the extent of taking their minds away from the too general thought that every corporation is a kind of octopus with no objective save that of getting as much from its employees as possible, and giving as little as possible in return. As a matter of fact, fifty cents on every dollar we earn goes for wages; but we feel, however, that our obligation to our employees does not end with the money they earn.

"In addition to the 'big band' we have three other established musical units: the Scotch Kiltie Band of twenty-eight pieces, under Peter Farley; the Harmonica Band of forty pieces, under Joseph C. Hoy; and the Merry-maker's Band, a Negro band of fifty-five pieces, under Samuel Smith; making a total of two hundred and sixty-five men in our musical organizations. On our annual two day picnic at Willow

Grove, attended by 50,000 people, the bands play a very important part in our exercises.

"Our bandmaster, Lieut. Albert W. Eckenroth, who is the general director of all of our musical activities, is a splendidly trained man. Brought up in Reading, Pennsylvania, he was a member of the famous Ringgold Band of that city. He served in the army during the Great War and conducted a large band at the Metropolitan Opera House, which was highly praised by President Wilson. He took the conductorship of our band in 1921. The band has been sent three times to Canada, by request. At the American Legion Convention in New York last year, the band had a sensational reception.

Music a Humanizing Medium

"ALL ACTIVITIES of this kind serve to cement the interests of the employees. If the leaders in any enterprise do not have a genuine heart sympathy and understanding with all those engaged, the business becomes a mere shell and inner relations become so strained and artificial that the very existence of the enterprise is sometimes threatened. I could not work in such a business; and I am very certain that I could not have endured forty years of business life in the transportation field, if I had not had the sincere conviction that my first obligation has been the welfare of the workers associated with me.

"In all this, music has always played a considerable part. Music was loved and respected in my family. A frequent visitor to our home was Mme. Schumann-Heink; and in my youth it was a continual delight to hear her magnificent art. Later, at Willow Grove, I came into intimate personal contact with many famous conductors. There were four programs a day and during the intermissions the distinguished conductors went to a little room back of the bandstand, where they met their friends, but more frequently devoted most of their

time to composition. Many of the best known things of Sousa and Herbert were written in that little room. These conductors always amazed me, first of all by their generalship and their unusual executive and business ability. They seemed to take on big responsibilities and delegate the unessential details to others, amid a kind of incessant activity which would have paralyzed the ordinary business man. They worked at a speed far greater than the average man, and often were compelled to operate in an atmosphere of apparent confusion. The work called for a kind of clear-headedness and a personal control which is always extraordinary and can be classed only with good generalship. More than that, such conductors all have to be diplomats; and one of the finest diplomats I ever knew was John Philip Sousa. Nothing ever disturbed him; and he knew just the right thing to say at the right time. Independent of his musical side, he was a real 'he man' and was loved by all who knew him.

"Herbert, also, was a man of tremendous personal force; and he was a remarkable executive and business man. Any large corporation would have been fortunate to have a man of his huge energy, quick mentality, and sound judgment, at its head. The idea, that musicians are simply bundles of temperament and incapable in business matters, is one retained only by those who have not come in contact with fine musicians. As a matter of fact, many of them have astonishing executive ability in relation to their employees and to the public as a whole. Their mentalities are often astonishing. Time and again I have noted in business conferences with musicians that they have arrived at the proper conclusion before others, not trained in music, get their wits together to express themselves.

A Business Asset

"THIS CONFIRMS IN MY MIND the fact that a musical training in youth cannot fail to be of advantage. Through the drill in music

study, some inexplicable thing is done to the mind which cannot be supplied from any other source. It is for this reason that, if two men of equal ability, integrity and skill were to apply to me for work in any branch of our organization, I would give the job to the man who also had among his assets a good musical training; for the reason that he is likely to be more responsive and quicker. There is no place in our organization for the man who, because he plays in the band, has an idea that he is entitled to "soldier" upon his job. It has been my experience, however, that those who have played in the bands, often prove to be of the type to receive first attention when promotions are possible.

Starting to Paint at Fifty-nine

"IT IS MY STRONG conviction that an avocation is essential in our modern life; and perhaps even two would be better. Three years ago, at the age of fifty-nine, I thought that I would like to see what I could do in oil painting. As a child I had painted a little marine water color which pleased my mother so much that she had it framed. In my college days my course in engineering naturally included drafting and perspective, but I had had no other training in painting. I joined the Sketch Class of the old Philadelphia Art Club and became so much interested that I have taken lessons consistently; and I have been greatly gratified to have some of my paintings receive favorable attention at exhibitions. The business man who is able to play an instrument or to paint, possesses one of the very finest means of resting his mind from the strain of the day and of permitting it to be recharged, re-inspired with those things of a higher nature which cannot fail to make him more valuable in his business life.

"Finally, permit me to say that I think that after providing our fellow workers in the Philadelphia Rapid Transit Company with every reasonable opportunity to earn
(Continued on Page 123)



TEA FOR TWO

A widely admired oil painting by Mr. Senter

Flash! Walter Winchell Talks on ASCAP

In the November issue of THE ETUDE, our leading editorial was devoted to "Justice for Genius," giving some of the reasons why ASCAP (American Society of Composers, Authors and Publishers) had become a great force in the promotion of the broader musical interests of American creators in their important field.

Walter Winchell, popular columnist and radio commentator, in his column "Walter Winchell on Broadway" (Trade Mark Registered, Copyright, 1937, Daily Mirror, Inc.), brings out some additional facts in his machine gun style.—*Editor's Note.*

Ascap was organized in 1914 to protect composers and authors against the wide-spread piracy of their music. In twenty-three years Ascap has fought thousands of legal battles in behalf of its members and has won every case.

Ascap was founded by Victor Herbert, Gustave Kerker, Glen MacDonough, Silvio Hein, George Maxwell, Louis A. Hirsch, Raymond Hubbell, Jay Witmark and Nathan Burkan as attorney.

Today over a thousand American composers, authors and publishers are members of Ascap, and about forty-five thousand European composers and authors are affiliated with Ascap through their own performing rights societies, making available a world reservoir of music, from one source.

From 1914 to 1921 none of Ascap's staff took a penny for his services, not even the late Nathan Burkan.

Stephen Foster's purse and the 38 cents in coins and "shin plasters" that it contained, his entire fortune when he died, are preserved in a memorial that cost half a million dollars.

No American songwriter has been on relief. None will be. Ascap disburses about \$600 a day in relief and royalty advances. The money with which to do this comes from the membership dues and a portion of what is collected from radio stations, theatres, dance-halls, and other users of music in public performances for profit.

When you buy a sheet of music you have the right to play or sing the composition to your heart's content in private or in public so long as the performance is not for purposes of profit. When for that purpose, the proprietor of the establishment where the public performance is given is required by law to have a license from the copyright owner, and if the composer or publisher of the music is a member of the Society or any of its affiliates, Ascap issues such license in his behalf. If not, license must be secured from the owner of the copyright or the performance is illegal. It took two years of litigation and a final decision in 1917 by Supreme Court Justice Oliver Wendell Holmes to establish this principle.

Since then users of music in public performances for commercial profit have endeavored to amend the Copyright Law on which the decision was based. In twenty-two states so far, anti-Ascip legislation has been introduced, but in only four states, Washington, Nebraska, Montana and Florida, have such laws actually been passed. Ascip is now challenging the constitutionality of the enacted laws.

Broadcasters used to maintain that their performances were not public because the public was not admitted to their studios, that they were not broadcasting sound but electrically

energized waves, that the purpose was not profit. This at the time when radio was doing \$412,000,000 worth of business annually, and approximately 75% of radio time was devoted to the performance of music.

Today if every radio listener paid only ten cents a year for all the music performed on the air the composers and authors of America could live in comparative comfort. Listeners, however, pay no direct fee. Radio, which profits from listeners, pays Ascip only about four cents a year for every listener in America.

Motion picture theatres pay Ascip about one cent out of about every \$6.83 they collect from their patrons.

Since radio a song writer has to write four times as many hits to earn half as much as he used to before radio.

Song writers are born, not paid.

An army marches ten miles a day without music—with music eighteen miles.

The first public performance for profit probably was when Homer sang for crumbs from the table of some Greek banquet. Lots of song writers are still living off the crumbs of music fees grudgingly paid by people who clean up from its use.

Charles Reade, the novelist, who waged a bitter fight against plagiarism and piracy of literary works in the United States once wrote a book advocating that the Eighth Commandment should be changed to read "Thou Shalt Not Steal—Except from Authors." This sentiment is heartily endorsed by pirates and plagiarists.

Napoleon said, "Music of all the liberal arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement."

A frequently misquoted phrase actually reads: "Let me write the ballads of a nation, and I care not who may make its laws."—Fletcher of Saitoun.

ASCAP is a non-profit voluntary membership Society. After expenses are paid all remaining revenue is distributed to its members, including an apportionment to its European affiliates.

In twenty-three years of fighting piracy ASCAP has been awarded thousands of judgments. In no case has ASCAP collected these judgments, but has instead accepted a license contract and mere payment of legal court costs as satisfaction.

ASCAP adds about 40 new members to the Society each year, making available their creations as well as the new works of its older members.

Song writers in ASCAP were born in nearly every state in the Union; they were born on nearly every day of the year. (That for astrology.)

Nearly 90 estates of deceased composer or author members of ASCAP are protected from need by their shares of the Society's income.

ASCAP IS THE SOLE REFUGE AND PROTECTION FOR THE SONG WRITER AGAINST MERCILESS COMMERCIAL EXPLOITATION AND PIRACY OF HIS RIGHTS.

Mrs. G. Waddington Snore Acquires a Classic

A Monologue for Recitation at Musical Gatherings

By LOUIS V. AXTON

WITH HER HEAD TILTED back at an angle which, had she been an Indian maiden born, would have entitled her to the name of "Rain-in-the-Nostrils," Mrs. G. Waddington Snore (née Lulu Senft) dismissed her Swiss chauffeur and swung through the revolving door of Porkingham's leading music emporium (no stores for Mrs. G. Waddington Snore!). The tilt, however, was not congenital but acquired through matrimony, or rather after matrimony, when she found that, "beyond peradventure" (the cliché is Thackery's), one of Snore's sixteen thousand three hundred and eighty-four ancestors had bought, in 1620, passage on the "Mayflower." She cared very little, indeed, about the sixteen thousand three

hundred and eighty-three other possible ancestors; and Snore himself, who was very much bewildered by the discovery, cared less. Why should she investigate his ancestral catacombs, when he paid no attention to hers?

As for Mr. Snore, he did once hear his father-in-law state that the Senfts were "hot stuff"; and that was ample for him. Since the "discovery," Mrs. Snore had wormed her way into the social register, as regular purchase of the volumes for seventeen years attested. Once her social position was secure, she gave much attention to culture, and took the "New Yorker" without fail, to say nothing of subscribing to various publications issued in London, Paris and Berlin, "because

they looked so decorative." Not having had a musical education herself, she proceeded to get the social equivalent by subscribing for concerts which proved mercifully soporific for Snore. In fact it was quite common to hear the remark, "I hear the Snores are attending to-night."

Now Mrs. Snore was accustomed to attention, when dealing with "tradespeople," and was a little annoyed when she had to wait several minutes before getting the eye of a music clerk. She tried a few supercilious coughs terminating in sickly smiles denoting her martyrdom, and finally beckoned to a young employe.

"You. You. You'll wait on me, won't you? Yes, I know you are busy, but my time is valuable too. What's that? You'll

be right here? Well what did you go away for? Why do you run back and forward to the back of the store, and all over the place like a polo player? But of course you don't know what polo is, do you? Well never mind. Where are you going, now? Cashier's, to make change for that little colored boy? Why doesn't the cashier come to you? Imagine a woman doing business in that way! I always say to Mr. Snore that women could manage his business much better than men. Well it took you a long time to get to the cashier's and back. She must be very pretty! Oh I know you men; it doesn't make any difference whether you are nineteen or ninety. I haven't been married to Mr. Snore for these twenty years for nothing!

"Yes, I want to buy some music. Last week my friend, Mrs. Geldfaust, gave me the names of some lovely pieces and I wrote them down. Here they are. Dear me! Where did I put that list? And I wanted those pieces for Margot's next lesson. O dear! Do you suppose that I could have left it in the car?"

"Now isn't that vexing? Suppose you name over some pieces, and perhaps I could remember it? Do I know the name of the composer? No, I never bother with those trifles. I said to Mr. Snore, the other evening, that if I were to be asked right quickly I really don't believe I could say for sure who wrote Shakespeare."

"The composer? Now let me think. I'm sure he was a foreigner—a Pole, an Italian, or, it might have been a German. Which composers are the most popular this season? You know what I mean. No, it wasn't Chopin—in fact I'm sure the name didn't begin with an 'S'."

"Now let's go down the alphabet, and run off the composers. Really, does the composer matter?"

"Was it a waltz? It might have been a symphony. But they don't play symphonies as solos, do they? Of course not! How silly of me. The man waves at symphonies—doesn't he?"

"Oh I say (as she leans over the counter a little and whispers), is it true that Dr. Bowlowski, the great conductor, wears corsets? Isn't he a dream? You really do think that is his natural shape? How wonderful! I must tell all the girls at the club. I knew that, being a musician, you would know. What? You are not a musician? Then how would you ever know what piece it is I want! No, it wasn't a nocturne. I played the nocturne—*The Fifth*. That was years ago."

"Oh, did you ever hear *The Maiden's Prayer*? You still sell it? That won Mr. Snore. He just couldn't resist it. He told

me that he was just "completely in" the first time he ever heard me play it.

"That's a nice looking piece there on the counter—the one with the purple cover. Do you think Daughter would like that? Oh, it's only for children? I see. Well, it wouldn't do; Daughter is only nineteen; and she never did like that shade of purple that is on the cover."

"You 'Give it up?' You have no right to give it up! I'll see the proprietor. Think hard!"

"The *Night Song* from "A Day in Venice" by Nevin! Young man! Did you ever see a psychic? No? Well—see one at once. That was marvelous. This is just the piece Mrs. Geldfaust mentioned; and you were reading my mind all the time."

"Would you mind seeing if my car is at the door? I told Gustav to drive round the block till I got what I wanted."

"O, Gustav! Get out my bag. Yes, I want the slip Mrs. Geldfaust gave me. I

didn't have it? Well, I said it is the *Night Song* from "A Day in Venice," didn't I? I didn't? Well, what was it I did say?"

"Grieg's *Spring Song*? Well, young man, you're not so much of a clairvoyant after all. Dear me, would it not be a great idea to have all music clerks trained as clairvoyants? One wouldn't be worried with remembering and asking for things. The clerks would just have the bundle already wrapped when one called. Strange no one ever thought of that."

"You have to go all the way back to the Cashier's? Have I a charge account? Indeed I haven't; and I don't purpose having one in a store where one has to waste so much valuable time just to get a fifty cent piece of music!" as she flounced out of the emporium and chirped, "To the Twenty-first Century Club, Gustav. I'll show the world the Snores are not to be imposed upon!"

Musicians of February Birth

By W. FRANCIS GATES

FEBRUARY, shortest of all the months of the year, is outdone by none other in the richness of its musical gifts to the world. Its composers include Handel, who lifted choral music to its greatest heights; Mendelssohn, who blended the classic and romantic spirits so that in the "Elijah" he created altogether perhaps the most perfect of oratorios; Rossini, surpassed only by Mozart in the spontaneity and purity of his inspirations; and Chopin, the supreme poet of the piano. Then among interpretative musicians February gave birth to Patti, the supreme vocalist of all time, and Caruso, generally conceded to have had the most glorious of all tenor voices; to the pianists, Essipoff, a crown jewel among her sex, and Gabrilowitsch, unsurpassed in his day for the purity of his art and as an ideal interpreter of Mozart; to Kreisler, who created an era in violinistic history; and to Matthay, unexcelled as an original contributor to pianistic pedagogy.

In their order, a list of some of the most eminent would include:

Musicians of February Birth

- 1st Dame Clara Butt (1873), Annette Essipoff (1851), Karl Halir (1859), Victor Herbert (1859), Johann Philipp Christian Schulz (1773)
 2nd Aristide Cavallé-Col (1811), Adolph Martin Foerster (1854), Jascha Heifetz (1901), Jaroslav Kócián (1884), Fritz Kreisler (1875), Louis Marchand (1669), Georg Aloys Schmitt (1827)
 3rd Johann Georg Albrechtsberger (1736), Giulio Gatti-Casazza (1869), John Fane, Earl of Westmoreland (1784), Marino Vásquez y Gómez (1831), Felix Mendels-

- sohn-Bartholdy (1809), Frederick Niecks (1845)
 4th August Böhme (1815), Sir Michael Costa (1808), John Comfort Fillmore (1843), William Lawrence Tomlins (1844)
 5th Ferdinand Barré (1843), Ole Bornemann Bull (1810), Rosseter G. Cole (1866), Luigi Mancinelli (1848), Christian Gottlob Neefe (1748)
 6th Henry Charles Litolf (1818), Benedetta Rosamond Pisoni (1793), Vassily Ilyitch Safonov (1852), Otto Urbach (1871)
 7th William Boyce (1710), Charles Henshaw Dana (1846), Ossip Gabrilowitsch (1878), Franz F. R. Genée (1823)
 8th Élie-Miriam Delaborde (1839), André-Ernest-Modeste Grétry (1741), Charles Fonteyn Manney (1872), Alexander Petschnikoff (1873)
 9th Johann Ladislaus Dussek (1761), Karl Ludwig Fischer (1816), Robert Hope-Jones (1859)
 10th Alessandro Bonci (1870), Ferdinando Carulli (1770), Cornelius Gurlitt (1820), Sir Walter Parratt (1841), Adelina Patti (1843), Karl Pohl (1864)
 11th Feodor Chaliapin (1873), Ferdinand Karl Fuchs (1811), Paul von Klenau (1883), Johann Heinrich Lübeck (1799), Louis Persinger (1887)
 12th Charles-Wilfride de Bériot (1833), Giuseppe Buonamici (1846), Arcangelo Corelli (1653), Herbert Austin Fricker (1868), Victor Kolar (1888)

- 13th Leopold Godowsky (1870), Kéler-Béla (1820), Vittoria Tesi-Tramontini (1700)
 14th Sophie Arnould (1744), Alexander Dargomyzhsky (1813), Louis Diémer (1843), Ignaz Friedmann (1882), Edward Baxter Perry (1855), Eduard Strauss (1835)
 15th Modeste Altschuler (1873), Friedrich Ernst Fesca (1789), Robert Fuchs (1847), Michael Praetorius (1571), Marcella Sembrich (1858)
 16th Riccardo Gandolfi (1839), David Mannes (1866), Jacques-Pierre-Joseph Rode (1774), Philipp Scharwenka (1847), Herwegh Von Ende (1877)
 17th Sir Edward German (1862), Mathilde Mallinger (1847), Giovanni Pacini (1796), Kurt Schindler (1882)
 18th Eric Delamarter (1880), Sir George Henschel (1850), Max Hesse (1858), Louis-François-Henri Lefébure (1754), Johann Christian Heinrich Rink (1770), Samuel Prowse Warren (1841)
 19th George Baker (1773), Luigi Boccherini (1743), Franz Diener (1849), Adalbert Gyrowetz (1763), Tobias Matthay (1858), Felipe Pedrell (1841)
 20th Charles-Auguste de Bériot (1802), Mary Garden (1877), Leonora Jackson (1879), Franz Kohler (1877), Józef Poniatowski (1816)
 21st Karl Czerny (1791), Clement-Philibert-Léo Delibes (1836), Johann Wenzel Kalliwoda (1801)
 22nd York Bowen (1884), Frédéric Chopin (1810), Johann Nikolaus

- Forkel (1749), Niels Wilhelm Gade (1817), Otto Hegner (1907), Arthur Schopenhauer (1788), Antoinette Szumowska (1868), Charles-Marie Widor (1845), Giovanni Zenatello (1879)
 23rd George Frederick Handel (1685), Adolf Kullak (1823), Gertrud Elisabeth Mara (1749), Rudolf Procházka (1864)
 24th George Boito (1842), Johann Baptist Cramer (1771), Arnold Dolmetsch (1858), Rudolf Ganz (1877), Auguste Götze (1840), Samuel Lover (1797), Louis Arthur Russell (1854), Samuel Wesley (1766), William Wolstenholme (1865)
 25th Enrico Caruso (1873), Armand-Louis Couperin (1725), Johann Gottfried Rode (1797)
 26th Leonard Borwick (1868), Emmy Destini (1878)
 27th Joseph-Amédée-Victor Capoul (1839), Louis Adolphe Coerne (1870), George Henry Howard (1917), Sir Charles Hubert Hastings Parry (1848), Anton Reicha (1770), Walter Spry (1868)
 28th Joseph-Jean-Baptiste-Laurent Arban (1825), Marie Brema (1856), John Alden Carpenter (1876), Geraldine Farrar (1882), Friedrich Ferdinand Flemming (1778), Guiomar Novaes (1895), Elias Parish-Alvars (1808), Sir Charles Santley (1834), Richard Heinrich Stein (1882)
 29th Adolph Achimon (1820), Pietro Blaserna (1836), Hermann Hirschbach (1812), Reed Miller (1880), Gioachino Rossini (1792), Richard Heinrich Stein (1882)

A Missed Lesson Cure

By ESTHER VALCK GEORGNIS

THE MAJORITY of music teachers no doubt spend a great deal of time wondering just what to do about the missed lesson—that bugbear which is such a decided annoyance to the teacher and so undoubtedly harmful to the pupil. Not all teachers are in a position or a locality where it is possible to demand that missed lessons be paid for, which is bad enough; but the teacher in the country or in a small town is often worse off, as many of the students may not have even telephones, and so do not notify in advance that they intend to skip a lesson. The result is that teacher waits

in vain for little Johnny, who does not come.

After wasting hours uncounted in this fashion I decided there was only one thing to do—make the pupil pay for the time which he had engaged.

Demanding that lessons be paid for in advance was useless in my case as the families of most of my pupils are people in very moderate circumstances, depending mainly on one small, town industry, and they would have been outraged and insulted if I had asked them to pay for a lesson which they had not received. But what

cannot be done one way may be accomplished another, and finally I hit upon a plan which has worked very well.

The price of lessons was increased by one third, and if a pupil takes four lessons without missing he is entitled to a free lesson. This has practically eliminated the missed lesson from my class, and when they do occasionally occur, it is usually possible to predict them, as they are nearly always the lesson following the free one, and just before the pupil starts the new series of four. The parents did not object to the plan in the least, and not one pupil

has been lost as a result of it. In fact, I think the parents like the idea, as anything in the form of a bargain appeals to most humans. And the progress of the children has improved wonderfully because of the steady, week by week, inching ahead. It is not a perfect plan by any means, but, the circumstances being similar or nearly so, any teacher would probably find it an improvement over the usual hit or miss, come or not come, procedure.

The object of music is to strengthen and ennoble the soul.—Morales.

How to Break Into Print

Practical Suggestions for Young Composers

IN THE ETUDE for January, 1936, there appeared an article, "What Makes a Successful Piano Piece?" by Herbert Stearns. This aroused much interest among young composers, who have asked many practical questions that are answered in the following article.

To Whom Shall I Send My Manuscript?

IT IS VERY DESIRABLE for the inexperienced composer to understand the difference between a music publisher and a music printer. The Theodore Presser Company, for instance, is a publishing house, not a printing house. It has no printing plant and confines its work solely to selecting manuscripts desirable for publication, to getting the purchased manuscripts into printed form, and then to marketing these in the customary way.

A music printer will give you an estimate, including title design, plates, paper and printing for 100, 500 or 1000 copies. In this case the composer pays the bill and attends to the sales himself.

The music publisher accepts a publication, pays the composer for it and assumes the entire expense and work of publication and marketing thereafter. A composition, that has been rejected by a number of publishers acquainted with the needs of the trade, rarely stands a chance of bringing a profit to the composer who attempts to publish it himself. Consequently, under most conditions, we do not advise composers to bring out their own compositions, unless they can afford to stand an almost certain loss owing to their lack of business organization to promote a sufficient sale.

Do not submit to the dignified standard publisher any manuscripts of the so-called "popular" order. (See paragraph concerning Publishers' Specialties.)

Song Poems Not Wanted

RELIABLE PUBLISHERS, as a rule, will not consider verses of song poems unaccompanied by a musical setting. They must have both the music and the words for consideration. The success of a song depends upon the music, not the words. Good musicians prefer to select their own words for musical settings.

Do not ask a publisher to suggest a composer for your song poem. They positively refuse to attempt to do this, as it is a matter entirely outside of their sphere of work. The words have very little to do with the success of a song. Many famous song poems have been set again and again by different composers who have hoped to equal the success some other composer has had with that particular poem; but the public has shown that one setting which pleases it stands out far above the others. *Thou Art Like Unto a Flower* is reported to have had about a thousand musical settings; but the one by Rubinstein is the only one to attain very great popularity. The same applies to Nevin's *Rosary* and various settings of the Rubaiyat of Omar Khayyam, of which the one by Liza Lehmann is by far the most popular. Consequently the publisher's only concern is in the music. The words must be good, but they are of secondary importance.

Beware of Fraudulent Publishers!

IN RECENT YEARS a huge fraud has been practiced upon inexperienced composers and writers of song poems. Swindling concerns have advertised for compositions, and after receiving them have encouraged the flattered composers to issue them and at the same time to defray the cost of printing. The cost set is often a figure that represents enormous profits to the swindler. Tons of trash and doggerel, coming from the uninformed, have been foisted on the public, and actually hundreds of thousands of dollars have been pilfered from unsuspecting victims. If your composition has any salable qualities a reputable publisher will accept it and pay you for it. Do not, therefore, consider any proposition coming from any firm asking you to defray all or any part of the expense of publication. If you wish to publish your composition yourself, apply to any one of the following firms of music printers and get estimates:

MUSIC LITHOGRAPHERS

Otto A. C. Nulsen, Box 774, Cincinnati, Ohio

Rayner, Dalheim and Co., 2054 West Lake Street, Chicago, Illinois

Teller Sons and Dornier, 311 West 43rd Street, New York City

John Worley Company, 166 Terrace Street, Roxbury, Boston, Massachusetts

Zabel Brothers, 5th Street and Columbia Avenue, Philadelphia, Pennsylvania

Otto Zimmerman and Son, P. O. Box 1470, Cincinnati, Ohio

Scholz-Erickson Company, 5th and Howard Streets, San Francisco, California

MUSIC TYPOGRAPHERS

Anderson Brothers, 633 Plymouth Place, Chicago, Illinois

I. Casper, Steele Building, Philadelphia, Pennsylvania

F. H. Gilson Company, 40 Winchester Street, Boston, Massachusetts

Haddon Craftsmen Inc., Camden, New Jersey

Anything in the nature of sheet music should be handled by a music lithographer. Small song collections, gospel hymns, and so on, usually are cared for by music typographers.

If you publish your music personally and desire to know about the copyright law, full information as to how to copyright a musical composition may be secured by addressing the Register of Copyrights, Library of Congress, Washington, D. C.

It is never necessary or desirable, when submitting a manuscript to a reliable publisher, to seek copyright protection. The publisher attends to this when the composition is published.

Publishing houses, throughout the world, are distinguished for their specialties. Disappointment may be avoided by studying the class of music issued by each house and then by refraining from sending manuscripts obviously "impossible."

Send the Manuscript Itself

NEVER WRITE a publisher in advance and ask him if he can accept your manuscript. Send the manuscript itself, with a brief explanatory letter attached; and enclose return postage. Never fail to put your full name and correct address on the manuscript itself. This is for your protection, should your letter become detached from the manuscript. While all manuscripts sent to a publisher are at the composer's risk, publishers take a pride in doing everything possible to care for the manuscript while in their possession. At least a rough copy should be always retained by the composer.

When the manuscript reaches the publisher, an acknowledgement is generally sent to the composer stating that the manuscript has arrived. This, however, does not imply that the publisher is legally responsible for the possible loss or destruction of the manuscript through fire, and other providential causes. It is simply a courtesy to the composer. An immediate and careful record is made of each manuscript received.

Judging the Manuscript

IN THE LARGER HOUSES a corps of experts decides upon the manuscripts. In the smaller houses the proprietor, if he is a musician,

may determine their desirability for his particular catalog himself. Often a doubtful manuscript is laid aside for future examination. It should be remembered that these judges go through endless manuscripts with the one hope of finding some piece suitable for publication. Nothing is neglected.

Do not expect an immediate decision and answer. All worth while manuscripts demand deliberation and special thought.

The manuscript remains the property of the composer until he accepts the proposition made to him by the publisher. Unavailable manuscripts are returned to the composer.

The composition may be acquired by a publisher, either by outright purchase or upon a royalty basis. Royalty is generally paid only to composers of established reputation. Most composers prefer to sell their compositions outright. Only a very few strikingly original works can earn royalties of any considerable amount. Even with the most promising manuscripts, success is a gamble. Only about one composition in a thousand makes a noticeable impression on the buying public. An outright purchase is in most cases better for the author, as he cannot afford to wait years for royalty returns, which, indeed, may never come.

All legitimate publishers are glad to pay reasonable prices for acceptable manuscripts, based upon the commercial possibilities of the piece.

Rejection does not necessarily mean lack of merit. No publisher will accept a manuscript for which he may have great difficulty in finding a market. Some other publisher may have just that market and may be glad to get the work. Many manuscripts are submitted before the composer's training justifies him in attempting composition. No one would submit a literary manuscript without first studying spelling and grammar. Do not be disheartened if your manuscript is returned, particularly if you are at the beginning of your career. In some cases rejection is more fortunate than acceptance, where the latter might have meant that your piece would have been tied up with a publisher with no market for that particular kind of a piece.

Practical Suggestions

DO NOT "FLOOD" the publisher with a number of manuscripts at one time. He is not nearly so likely to give careful attention to a dozen of your pieces as he is to one or two.

Do not mix up in some general letter your remarks referring to a composition. Write one brief letter devoted entirely to the submission of composition, and send that with the manuscript.

Do not fail to use regular ruled music paper. Home ruled paper may prejudice the publisher. Take a pride in making your manuscript, above all things, clear. There is no objection to writing on both sides of the page in making musical manuscripts. Use either pen or pencil in preparing manuscripts.

Do not blame the publisher if your manuscript is lost. The best possible care will be taken of it, but the law does not hold the publisher responsible in case of loss.

SPECIAL ANNOUNCEMENT

An Eminent Band Authority

William D. Revelli, Director of the famous University of Michigan Bands, and one of the most widely acclaimed conductors of clinics upon School Band and Orchestra Music, will, in response to a pronounced demand for expert opinion on School Bands, take charge of the Band and Orchestra Department of The Etude, in this way succeeding to the very able editorship for some years in the hands of Victor J. Grabel, whose experience has been more in the field of Military and Concert Bands.

Mr. Revelli's first department will appear next month. In lieu of a Band Department for this month, we are presenting on another page of this issue a most remarkable interview upon bands, with Mr. Ralph T. Senter, President of the Philadelphia Rapid Transit Company.



William D. Revelli

A Monthly Etude Feature
of practical value,
by an eminent
Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music
appearing in
the Music Section
of this Issue

BALLOONS IN THE AIR

By BERTHA R. FRICK

To be kept in character—light and airy—this number must be phrased exactly as marked. The phrases in the first section should be tossed off sharply as indicated by the *staccato* dot at the end of each curved line. See that the pedal is released at the same instant the left hand throws off its final chord. Do not overlook the extended *legato* phrase in measures 13, 14 and 15.

The second section is in G major, subdominant key, and is played at somewhat slower tempo—*meno mosso*.

It is important to emphasize the accents appearing on the second beat in measures 38, 40, and so on.

Try to achieve throughout a "floating" effect.

DANCING MARIONETTE

By STANFORD KING

In this number, as in all dance music, rhythm is uppermost; but in this instance careful consideration must be given to tonal values as well.

The mood of the composition is established in the opening four measure introduction. Markings are to be regarded here, slurs, *staccati*, *sostenuto*, as all these have direct bearing on the rhythm.

The first theme is announced in the fifth measure and lies in the lower or alto voice of the right hand. Make the most of this theme and such other sustained notes as appear in the first section. Pedal sparingly.

The second section in B-flat major, the dominant key, shows the theme in the soprano voice. Here again we find sustained notes alternating with active little figurations in eighths. Picture in your imagination the action of clever little figures in a Tony Sarg show and try to capture the atmosphere generated by the clowning antics of these tiny wooden people.

The chords in the Trio call for nice forearm *staccato*, with fingers held close to the keys.

NONE BUT THE LONELY HEART

By TSCHAIKOWSKY-SAAR

The music of Tschaiikowsky continues to be the subject of much debate, *pro* and *con*. Certain *poseurs* of the world of music have made the bald statement that to enjoy Tschaiikowsky is to betray a musically immature mind. Great numbers of famous musicians on the other hand proclaim this Russian a towering genius in the fields of composition and orchestration. Whichever side of the controversy one espouses it is an undeniable fact that Tschaiikowsky in his music bequeathed to the world an astounding number of beautiful melodies—and of such there is an obvious dearth among modern composers. As Deems Taylor so aptly put it in a recent broadcast, we moderns not only wonder where Tschaiikowsky found so many beautiful tunes but are preoccupied with speculation as to where more like them can be found!

This song has been a great favorite with contraltos for many years but it remained for Louis Victor Saar to make a fine piano solo arrangement which brings this haunting melody within the province of the keyboard.

After a most ingenious introduction of eight measures Mr. Saar presents the melody in the left hand against the syncopated chord accompaniment of the right.

For obvious reasons, give to the melody the best possible singing tone.

Try to hear this immortal song sung on radio or phonograph by a great artist. So best will one preserve the vocal traditions, particularly while playing the somewhat intricate accompaniment figures introduced by Mr. Saar.

This music should be a distinct addition to the piano solo repertoire. The arrangement is pianistic and playable, as is to be expected when one considers that Mr. Saar is a master in this particular field.

OLD FIDDLER'S CONTEST

By LUCIANA JEWELL

Here is a number with homely atmosphere in the style of a humoresque. It has real pianistic value in that it demands precision and evenness of both hands in the matter of finger *legato*.

Let the contrast be well marked between *staccato* and *legato*; keep the rhythm, and preserve a steady even tempo.

There are several passages in this composition which will benefit decidedly from separate hand practice.

TEMPLE DANCE

By HOMER GRUNN

Homer Grunn is a talented American composer who has contributed many interesting things to piano literature.

This temple dance, as the name suggests, is semisacred in character. The dance as a form of worship is still performed in many parts of the world besides the Orient.

Mr. Grunn has imparted to this music a certain oriental flavor which will be entirely lost if the piece is improperly played.

Set a moderate pace and preserve it throughout. The music should breathe that air of serenity and mystery which is part and parcel of all oriental ceremonials of worship. The antiquity of the dance as a form of worship is a fascinating study. The picture comes to mind of David singing to the music of his harp and dancing before the tabernacle. The reference to David, incidentally reminds one of the fate meted out to the first music critic mentioned in Bible chronicles. According to the old story David slew him with a javelin. A precedent which, fortunately or not depending upon the point of view, modern civilization has discarded.

Note the occasional drum beats or tomtom effects which Mr. Grunn introduces in the left hand. Play these in a monotonous manner against the more colorful passages in the right hand.

In the second section—measure 41—the theme lies in the lower voice, sometimes played by the right hand, sometimes by the left. Pedal strictly as marked.

MORNING REVERIE

By LILY STRICKLAND

A reverie is fundamentally lyric in style and introspective in character. The first theme of this music lies in the right hand and demands several changes of pace, for example the *accelerando* at measure 9 and the *ritardando* in measure 12.

In the second section the tempo is somewhat accelerated—*piu mosso*—and the left hand part is played *marcato* but with perfectly even *legato*.

Tonally this section builds to considerable proportions, the *crescendo* beginning in measure 26 growing to *fortissimo* in measure 28.

A *ritard*, *diminuendo* and a *Dal Segno* mark bring us to a repetition of the first theme which terminates at *Fine*.

AVE MARIA

By FRANZ LISZT

Liszt's ecclesiastical trend of mind asserted itself early in his career as indicated by this music which was composed some twenty years before he attained the title of Abbe.

This hymn should be played with recollections of the sonority of organ music in mind. Use the pedal freely for sustaining purposes. In playing the broken chords be careful to give full value and intensity to the notes forming the melodic line.

The Latin text should prove a valuable guide both to the spirit and melodic content of the work. Innumerable have been the settings of this ancient prayer, none of which is of more lasting interest than the one under consideration, made by Liszt who knew and loved his instrument and was so perfectly aware of its possibilities and its limitations. And we have in this number, by the way, an excellent example of Liszt, the musician, transcending Liszt, the incomparable technician.

PRELUDE, OP. 28, No. 18

By F. CHOPIN

Someone—was it Huneker?—once said that if he were to be bereft of all piano works save one, he would choose to keep the Chopin "Preludes."

In his Opus 28, Chopin gave to the world twenty-four "Preludes"—one in each major and one in each minor key. Each is a gem, and quite obviously a work of sheer inspiration. Never does there obtrude the least suggestion that this work was done under pressure as is so often the case when a composer sets out systematically to write on a given schedule. This fact is particularly remarkable in the case of Chopin, a person with an innate abhorrence for form and restriction. Chopin's sonatas for example, where one naturally conceives the composer writing in accordance with well established form, are not actually sonatas at all! One can find the exact spot in the development of each where he flings off the restraint imposed by the sonata form and thereafter composition proceeds somewhat after the fashion of a ballad. In spite of this fact—or shall we say because of it—these works remain imperishably beautiful and artistic contributions to piano literature.

The *Prelude in F minor* is one of the most dramatic in the set. To be performed effectively, however, it assumes perfect finger and octave control and demands an understanding of the Chopin style. Therefore the study of this prelude should by all means be preceded by many of Chopin's simpler compositions.

HURDY-GURDY MAN

By ELVA CHITTENDEN

Observe that in the *Hurdy-Gurdy Man*, both hands remain in five-finger position throughout. Miss Chittenden has given us here a short tune for Juniors in which the melody is played by the right hand while the left supplies the single note accompaniment. The piece lies in singable range and may be used both as a song and as a piano solo.

THE DEEP SEA DIVER

By WALTER ROLFE

The *Deep Sea Diver*, as is to be ex-

pected, sings his song in the bass—the melody taken by the left hand. If desired for reasons of practice or novelty this number can be performed as a cross hand piece in which case the right hand plays the bass melody, while the left crosses over for the accompanying chords.

Many dynamic changes are indicated in this little number which should prove helpful in teaching the young pupil tonal

A LINNET SINGS IN THE LILAC TREE

By BERNIECE R. COPELAND

Miss Copeland's little piece, built upon bird calls provides a novelty for the young pianist. Incidentally it offers excellent study in playing three note slurs, trills, and so on.

Play in sprightly manner—the phrases tossed off smoothly and gracefully.

THE SWING IN THE ORCHARD

By ELLA KETTERER

Practice in left hand melody playing and crossing the hands are features of this little work by Ella Ketterer. Opening with the melody in the tenor section—upper voice of the left hand—the right hand supplies as accompaniment a series of two note slurs in which this hand is required to drop on double notes and roll or toss off on the thumb.

The second section is in the key of the relative minor and calls for nice distinction between *legato* and *staccato*. Use the pedal sparingly—only at the points indicated.

CABIN SONG

By FLORENCE B. PRICE

Here is an interesting melody which Miss Price presents as a Negro *Cabin Song*. For the most part the melody is divided between the hands and will be found very playable. Except for the final chords the entire piece lies in the five finger position. Because of obvious "patterns" this makes an excellent rote piece—or it might be used profitably as an example in reading.

GATHERING OF THE PIXIES

By LOUISE E. STAIRS

This number with its broken chords in quarter notes, divided between the hands, makes a good study in elementary chord analysis. It also develops *staccato* and *legato* playing.

It is intended to be played at spirited tempo and care should be exercised to observe the marks of dynamics.

Words are provided to help the young player to catch the proper atmosphere.

* * * * *

Jazz Before the Jury

"Now why should there be all this coil about jazz? It is not worse than the dances of twenty or thirty years ago; it is, in many ways, a much richer product, but equally ephemeral. No one troubled about the status of the polka or barn dance as music. They were, for the most part, poor stuff, but jolly enough to dance to, and they were quite as appropriate to the dances then in vogue as jazz rhythms are to the dances of to-day. But whereas the older dances were confined to the ballroom, programmes of jazz numbers are commonly broadcast to a great audience of listeners, and the question inevitably arises: Where does jazz stand as music to be listened to?"
—William Walton.

THE ETUDE



THE TEACHERS' ROUND TABLE

Conducted Monthly by
GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



Piano Music Racks for Children

In a recent copy of THE ETUDE you mentioned a pedal extension for children which I already possess and find very helpful. My one worry now, especially with small children, is how to make them comfortable while reading music. The music racks on almost all pianos are so high that the little tots must strain their eyes and necks to see the music. Is not this harmful?—M. M. B., Rhode Island.

It is not only harmful but positively maiming; and this goes for adults as well as children. No one will ever know how many thousands of us have acquired permanent stiff cricks in our necks—not to speak of spinal curvatures—as a result of the painful angles to which we have been forced in order to read music.

To be sure some of the new uprights, spinet grands, and other modern styles have remedied this; yet the well known makers of grand pianos have not found the way to make a comfortably located piano rack. Is it any wonder that children, whose legs cannot reach the floor and who have to strain and struggle to read the complicated musical notation, not only tire quickly but cannot concentrate? And when poor, insufficient lighting is added to this, the result is disastrous; the child quickly gets to hate the piano. I am sure, too, that this discomfort causes much of the poor reading with which we have to contend. A student simply cannot take the trouble to read correctly when he is so uncomfortable!

Luckily, some good corrective devices are now procurable at very reasonable cost, to help both children and adults. A removable, adjustable piano rack can be had to bring the music downward and forward to the level of their eyes; adjustable foot rests may be set to five or six heights; seat cushions may be procured which can be changed in a moment to any desired height. There is no longer any excuse for strained legs, back, neck and eyes. The publishers of THE ETUDE will gladly assist readers in securing any of the articles mentioned here.

Two Piano Ensemble

I am a member of a two piano team; my partner is a girl. Both of us have had considerable experience in classical and popular music. We have studied much and have a pretty big technic. Our problem is: How can we develop style in two piano work? What is a satisfactory procedure to follow in working up a two piano number? How should I go about learning to arrange for this combination?—R. L. S., Indiana.

This is too large an order for me to fill here. I can only give you a few general, but I hope, helpful suggestions, on two piano ensemble. First, you must always remember that the addition of an extra piano and pianist doubles your mechanical resources, giving you four arms, twenty fingers, two damper pedals, one hundred and seventy-six piano keys. And here is where duo pianists, composers and arrangers make their first mistake—they employ all these resources too prodigally, resulting in hard, hammered quality, and opaque, muddy texture. The composers who have written best for the two piano medium—Mozart and Saint Saëns—evidently sensed this danger, for their own works are models of restraint. If teachers and players would follow these examples of note economy, two

piano playing would be even more popular than it is. When the tones of a percussive instrument (with its pitch already inexact) are doubled, as often occurs in two piano playing, the resulting out-of-tuneness adds to the thick, dull sound. An arranger should constantly try to shear off all such doublings—and indeed, as many other nonessential tones as possible in order to attain a texture of sufficient thinness and transparency.

Each pianist must halve his solo dynamics if the resulting amount of tone is to be satisfactory. This is very hard to do; for instance, if *piano* is called for, each pianist must play *pianissimo*, if *forte*, each must play *mezzoforte*, and so on. This is almost impossible to achieve unless the performers play by memory, with the piano racks down, listening every instant to the quantity of their tone. To be made acutely conscious of this exaggerated dynamic scale is of the greatest value to the pianist, not only in ensemble but also in solo playing. If, to produce a *pianissimo*, he must play so lightly as to be practically inaudible, he will gradually double his dynamic range.

The difficulty of playing softly enough is illustrated in the following story. My colleague and I (years ago!) were practicing a passage of that favorite old war horse, the Arensky *Waltz*, in which he had the tune, accompanied by my piano in soft scale passages. We repeated it several times—each time with my partner's emphatic request that I play the embroidering passages softer. Evidently, I failed miserably, for the air in the practice room soon became blue! His exasperation finally gave way to the sad realization that it was impossible for me to play *pianissimo* enough. But, since hope springs eternally, he patiently said, "Well, let's try it just once more." This was so successful that he burst out—"There! that was perfect! Why can't you always play it that way?" Meekly (but triumphantly) I answered, "You see, I didn't play my passage at all that time, I just 'made believe' by playing on the tops of the keys!" From which you will deduce that in two piano playing it is always the other fellow who plays too loudly; often it is annoying if you can hear him at all.

On the other hand, the team must be wary about its *fortes* and *fortissimos*. Only one or two *fortes* should be permitted in each piece, and certainly not more than one *fortissimo*. When (and if) this is required, it should burst forth brilliantly like a shooting rocket, and subside as quickly. But (I say it with a resigned sigh) duo pianists will probably still continue to disregard this advice, and we shall be everlastingly irritated by those players whose sole color is a hard, rusty-wired forte. Heaven preserve us from the clan!

Other points worth watching are: in rapid pieces with scale, arpeggio or finger passage work, the pedal is employed much less than in solo playing, in fact the best advice I can give you at such times is to use no pedal at all, and to play lightly non-legato or semistaccato. On the other hand, in slow sustained pieces like the *Coronation Scene* from "Boris," or Debussy's *Afternoon of a Faun*, even more pedal can be used than is possible in solo playing. In fact, one of the fascinations of two piano playing is the pedal experimentation made possible with the two sounding boards and dampers.

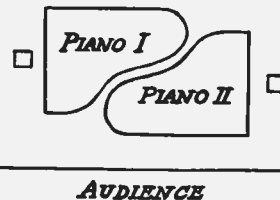
Which brings me to a very important point. One of the marked differences between ensemble and solo playing is in the extra amount of bass tone required of the pianist's left hand; in other words, he is often the only "bottom" for the other two or three hands; so, in order to make this bass rich and powerful enough, it must be played exaggeratedly loudly. Without such solid foundation, the whole structure wobbles insecurely. Amateur ensemble players do not watch this enough.

Above all, never try to bring out two themes at the same time. The percussive nature of the piano precludes the success of any such plan unless the melodies are widely separated on the keyboard. Only one important melodic line should be well outlined—and all else relegated to a soft, but live background.

Ensemble players should work long at the easier, lighter repertoire before they tackle the Brahms-Haydn or Saint-Saëns Variations; and they should, of course, memorize all their pieces. They must strive for an impeccable, alluring rhythm, since this is the most important attribute of good two piano playing. . . .

Starting signals are given by one pianist who raises his head slightly, like a conductor's upbeat, and then lowers it for the "attack." For one of the pianists to wink his eyes at the other for a starting signal—as actually happened in a case I know—is too risky.

On a stage the pianos should be fitted together like this,



with the top of Piano II removed, the raised cover of Piano I acting as sound reflector for both instruments.

A word as to arrangements; I see no earthly reason why pieces written and thought for solo piano should be transcribed for two pianos, when there is such a wealth of orchestral and chamber music, songs, violin sonatas, and so on, hopefully awaiting a good arranger to make it available in this attractive medium.

It is well to remember that of all branches of ensemble, two piano playing is the most difficult for the performers themselves to hear; therefore a coach or an experienced teacher is absolutely indispensable in order to achieve a well balanced result.

Duo pianists should have conspicuous signs before them in their practice rooms to admonish them incessantly to play, "More Pianissimo," "Semistaccato," "One climax only," "Softer," "Dryly," "Less Tone," "Less Pedal," and to "Restrain Yourself," "Hold Back" and "Keep Down." I am afraid, however, that it would take huge, glaring neon signs to make them really heed these warnings!

Two Boys

I am fifteen years of age and have studied piano for approximately six years. At present, along with my studying I am trying to educate two

small boys, one of seven and one of eight. One boy has done well. He had had previous training in school and grasped the fundamentals rapidly. The other boy does not seem to be interested and is coming along very slowly. However, his mother and father insist upon his studying piano. What do you suggest?—R. J. R., Michigan.

At your age, unless you are an example of that rare species, a "born teacher," you ought not to undertake the musical education of anyone. For, unfortunately, most teachers are not "born"—it takes years of training to produce even an ordinary one.

If the parents cannot engage a musician of wide-musical experience for both boys, could they afford to send the slow chap to a more mature teacher? Then, if you must continue to teach the bright boy (which I do not approve of, even if you need the money), couldn't you take him once a month to your own teacher for a check-up?

Rack Down

Often photographs of pianists seated at the piano are taken with the music rack folded down. Is this a true way for the pianist to judge the tone reaching his hearers, whether it be loud or soft, as the case may be. I notice a decided difference in tone when the rack is down, louder, even harsher sounds being produced. Do you advise practicing with the rack down?—H. B., Canada.

I am very glad you brought up this very important point. If all concert pianists play with racks down—as they do—does it not seem advisable for students and teachers to follow suit? The rack is a wall which prevents the pianist from properly hearing the quality and quantity of his tone. It is one of the chief reasons for the student's surprised remark, "Oh, I thought I was playing very softly," when to the teacher's ears he actually sounded *mezzoforte*. The difference between rack up and rack down is really astounding. Luckily you found this out yourself.

Also, practice as much as possible with the rack down, and insist that all your students with grand pianos do the same as soon as their pieces are memorized. It is often possible to practice with the music laid flat on top of the rack.

Rotation

In Mr. Matthey's alleged remarks contained in the recent ETUDE article, "Is there a Last Word in Piano Technique?", he says that one cannot even place his hand in playing position without a slight forearm rotation toward the thumb, to keep the hand from falling over on its side. Is this the principle embodied in "Rotation of the Wrist"? Any enlightenment given will be heartily welcomed.—H. B., Canada.

Mr. Matthey is right. Have you ever tried to rotate your wrist? Impossible, isn't it? But the rotation of the forearm is one of the most important pianistic principles. Upon it depends much of the articulative freedom of arms, hands and fingers. Matthey's pamphlet, "The Forearm Rotation Principle and its Mastery," gives an excellent exposition of it, and will answer all your questions.

Always remember that the wrist has nothing at all to do with relaxation. Let teachers put that statement in their pipes and smoke it hard, even if it "knocks 'em out for awhile!" The true seat of "relaxation" is that floating elbow tip with its free swinging, rotating forearm.



Harry Adjp, in Berber costume

From Jungle to Symphony Hall

An Extraordinary Musical Life

The tale of a man with four names; who was born in Hawaii, of American Indian parents; was brought up by a Malay in Singapore, as a Mohammedan; is now a Presbyterian and an active musician in Philadelphia; and whose story was secured expressly for *The Etude*

By RALPH G. RUTLEDGE



Harry Adjp, as he is to-day

NO MORE REMARKABLE STORY has ever come into the office of *THE ETUDE* than this one. Harry Adjp is known to us personally, and we are convinced that his narrative is accurate to the best of his recollection. The fact that in the United States of America of 1938 he is still convinced that he has seen a Tigerman shows the power of superstition in the deep and mystic East. We have seen some of the amazingly fine copies of the scores of classics which he has made while employed by Mr. Edwin A. Fleisher in copying parts of the magnificent Fleisher Collection at the Free Library of Philadelphia, one of the greatest collections of orchestral and chamber music in America. Mr. Fleisher assures us that he is one of the most exacting and painstaking workers he has ever known. Mr. Adjp lives in Philadelphia, with his wife, who is a native of Porto Rico. None of his compositions have been published.—*Editorial Note.*

* * * * *

A Colorful Childhood

MY NAME is Harry Adjp, and I purpose telling first, the following facts just as they have been revealed to me by those who knew the circumstances surrounding my birth, and later the varied experiences I have had in contact with music in different parts of the world. I say that my name is Harry Adjp, because it is one of the names by which I have been known; but, as I shall later explain, I am entitled to four names, Kalow, Mohammed Ali, Hadji Mohammed Ali, and Harry Adjp. In so far as I know, I am racially an American Indian, my father having been a Cherokee born in North Dakota. His name was Maro Kalow. My mother was part Mexican Indian and Spanish. I was born in Honolulu, Hawaii, January 15, 1888, where my father had a small sugar plantation.

"When I was three years old my mother died and my father was so despondent that he decided to leave Hawaii. He sold out and moved on with my sister and myself to the Orient. For a time he was in Manila, then in Hongkong, and at various places where he worked on rubber plantations. In one of these places he encountered an English circus, and this led him to Kuala Lumpur (in the state of Selangor) which, after Singapore, is the second largest city of the Malay Peninsula. It is one of the most beautiful cities of the British Empire in the Far East, with numerous fine modern buildings, excellent paving and all municipal improvements. The circus opened with my father as the director of the Wild West Show. Even then the romances of our

Western plains and mountains were very thrilling to the Oriental. They liked the swift riding and the gunfire of the cowboys and the Indians, and father's show made a very great hit.

"At that time I was about five years old. One night father went out to the jungle on a hunt with a group of men from the circus. A black leopard, which no one had seen, stealthily leaped from a tree on my father's back, and in a few minutes, father was no more. All that he left to me was a

small amount of money and an envelope with passports and papers giving my ancestry. These were handed over to a man who became my godfather. He was a Malay named Hadji Abdul Karim. He was a kind of priest, in that he was a teacher of the Koran and the Mohammedan Bible. It should be understood that the Mohammedan religion is monotheistic. That is, it believes in one god and not in the trinity as expressed in Christianity. It does, however, accept a large part of the Christian Bible

and it reveres Christ like Mohammed, not as gods, but as great prophets. Even at Mecca the name of Christ,

عيسى روح الله

appears at the sacred Ka'ba, the most holy spot in the Mussulman's world.

"All of my early education was Mohammedan in the strictest sense. My godfather was a man of extraordinarily high ideals and human sympathies. I know from long residence in America that many people look upon the Malays as semicivilized in their thought. I heard from my godfather only the loftiest and noblest conception of life relations. He spoke Malay, which was my first tongue. He also spoke Arabic.

"Life in the Malay Peninsula is very different from life in the West. Once on a rubber plantation I was working with a group, burning up trees to make a clearing on the edge of the jungle. I started a fire and ran a few yards away, when I heard a call from my companions. I jumped and looked back of me, and there dangling about a foot above the place where I had been standing, was a twenty-five foot python, with a head as big as my own. If I had delayed my jump only a few seconds, this story would never have been told. My companions attacked the snake with long knives, known as parangs, and soon the reptile was no more.

Music Study Begins

"NEXT TO OUR ONE STORY BUNGALOW there lived a musician who had formerly played in a band in Manila. Music attracted me enormously and my godfather arranged to have this neighbor to give me lessons on the violin. No one ever had to encourage me to practice, for I wanted to do nothing else. The real Mohammedan has many prohibitions regarding art, music and even sport. In art, designs are permitted but drawings of animate objects are prohibited. The strict Mohammedan is not permitted to take part in football, dancing with the other sex, nor is he expected to be seen in moving picture shows. Music is supposed to be purely celestial, and therefore the real Mohammedan does not participate in it save in religious festivals, or unless he is drafted to play in a military band as a soldier. Consequently it seemed very queer for my godfather to let me take music lessons, as I believed he was my real father and that I was his own son. Later I learned the reason for his attitude. I was not his son and not racially a Mohammedan.

(Continued on Page 113)



Harry Adjp, as a Mohammedan

FASCINATING PIECES FOR THE MUSICAL HOME

BALLOONS IN THE AIR

Grade 3.

Allegretto M.M. ♩ = 144

BERTHA R. FRICK

The musical score is written for piano and consists of 48 measures. It is in G major (one sharp) and 3/4 time. The tempo is marked 'Allegretto M.M. ♩ = 144'. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The piece includes various musical notations such as slurs, accents, and fingerings. Key markings include *mf* *leggiero*, *mf*, *simile*, *rit.*, *a tempo*, *rit. e cresc.*, *mf a tempo*, *meno mosso*, *p*, *Fine*, and *D.C.* (Da Capo). Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated throughout the score.

DANCING MARIONETTE

Animato M.M. $\text{♩} = 108$

The musical score is written for piano and consists of 50 measures. It begins with a piano (*p*) dynamic and an *Animato* tempo. The score includes various musical notations such as slurs, accents, and fingerings. Key markings include *simile* at measures 10 and 40, *a tempo* at measure 30, and *rit.* at measure 25. The piece ends with a *Fine* marking at measure 20. The key signature has two flats (B-flat major), and the time signature is 3/4.

Meno mosso
TRIO

Free transcription by
Louis Victor Saar

NONE BUT THE LONELY HEART

This lovely song by Tchaikovsky, always a great favorite with contraltos, became the theme song in the famous film presentation, "Little Women," and has since had renewed popular vogue. Mr. Saar's arrangement for piano makes it into a real piano piece suitable for recital purposes and well deserving a place in the studio repertoire. Grade 4.

PETER ILYITCH TCHAIKOVSKY

Andante non tanto ed espressivo M.M. ♩ = 92

allargando
a tempo
rall.

25
f
dim.

a tempo
p espressivo

30

35
cresc. e con calore

40
ff
rit.
p

45
dolce

f
dim. 50

p
pp

OLD FIDDLERS' CONTEST

COCK O' THE WALK

Grade 3.

Allegro M.M. $\text{♩} = 92$

LUCINA JEWELL

f deciso

cresc. 5

Last time to Coda

10

cresc. 15

p

20 *p* *cresc.*

25 *f* *mf*

30 *f* *rit. un poco* DC

CODA

35 *ff* 40 *rit. un poco*

TEMPLE DANCE

ORIENTAL WALTZ

Grade 3½

Moderato M.M. $\text{♩} = 60$

HOMER GRUNN

The musical score is written for piano and consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a *mp* dynamic and includes various performance markings such as *p misterioso*, *(like a drum-beat)*, *cresc.*, *rit.*, *a tempo*, *mf*, *psubito*, and *Pedal simile*. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are clearly marked. The score includes numerous fingering numbers (1-5) and articulation marks like accents and slurs. The piece concludes with a *mp* dynamic and a *Pedal simile* instruction.

Grade 2½.

MORNING REVERIE

LILY STRICKLAND

Andantino M.M. ♩ = 116

MASTER WORKS
 *
AVE MARIA

No.2 from "HARMONIES POÉTIQUES ET RÉLIGIEUSES"

This unusual work of Franz Liszt, entirely free from the fioritura-like embellishments found in so many of his compositions, was written in 1846 and shows his ecclesiastical bent, although it was finished twenty years before Pope Pius IX conferred upon him the dignity of Abbé.

Grade 5. Moderato M.M. ♩ = 92 FRANZ LISZT

The score is written for piano and voice. It begins with a piano introduction in G minor, marked *pp una corda* and *Moderato M.M. ♩ = 92*. The piano part features a series of chords in the right hand and a more active bass line. The vocal line enters at measure 10 with the lyrics "A - ve Ma - ri - a gra - ti - a ple - na,". The tempo is marked *Cantabile*. The piano accompaniment includes various textures, such as *rit.* and *smorz.* markings, and dynamic changes like *f* and *pp*. The score includes fingerings, articulation marks, and performance instructions like *una corda* and *tre corde*. The lyrics continue: "Do - - - mi - nus te - cum! bene - dic - ta tu in mu - lieribus, et be - ne - dic - tus fruc - tus ven - tris tui Je - sus". The piece concludes with a *pp* marking and a *una corda* instruction.

Sanc - ta Ma - ri - a

ma - ter De -
tre corde

65 70 *f*

75 80 *p una corda* *poco rit.* *pp* *espress.*
O - ra pro no - bis

85 90
pec - ca - to - ri - bus

95 100 *poco rall.*

105 110 *a tempo* *dolciss.*

115 120 *ritenuto il Tempo*

125 130
Nunc et in ho-ra mortis nostrae A - men

135 140
A men *Piu lento* *perdendosi*

PRELUDE

The Preludes of the great Polish master, while written in miniature form, are in no sense easy of execution. The student should possess a well-rounded technique before attempting the study of the Preludes, as they range from the lyric to the bravura in style. This Prelude is rather vigorous in character and calls for a clear and articulate touch, especially in the dramatic unison passages.

F. CHOPIN, Op. 28, No. 18

Grade 6.

Allegro molto M. M. $\text{♩} = 120$

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

THE PRAYER OF THE PENITENT

George A. Brown

LONDONDERRY AIR

Andante espressivo

1. My God, O take this heart of mine so
2. Give comfort, Lord, to one who seeks it

lad - en With cares and trials that bur - den and op - press. I come to Thee that I may seek a ha - ven, And
hum - bly; Give peace to one who needs Thy ten - der care; My soul is sore, my heart, O Lord, is hun - gry For

in Thy presence dear, my soul con - fess. And I would bend my knees in ad - o - ra - tion, For all Thy
strength and love that I my woes may bear. Cleanse me from sin and rid my soul of fol - ly, Show me Thy

wounds and suff - rings borne for me; I give my all to Thee in deep de - vo - tion, O let my
ways that I may be like Thee. Then let me live my life, not sad nor vain - ly, Reach heav'n at

wayward heart find rest in Thine. be.

1st time D.S. last time

JEUNESSE

YOUTH

ROSE HENNIKER HEATON

KATHARINE BARRY

Andante ma non troppo

p

sempre ben legato

I have tak-en your pic-ture out of its frame, And out of my prayers I have

tak-en your name, I have crumpled your let-ters in-to the flame, And yet in my heart, you are there, just the

same! — And yet in my heart, you are there, just the same! —

Does le bon Dieu, I won-der, the good God, } *colla voce*

I wonder, com-mend me or blame? *ppp*

Performance markings include: *p*, *m.g.*, *rit.*, *ten.*, *poco f*, *colla voce*, *pp*, *ppp*.

FIRST MAZURKA

OSCAR J. LEHREI

VIOLIN

PIANO

Allegro M.M. ♩ = 126

Meno mosso

Tempo I.

Meno mosso

Tempo I.

rit.

a tempo

Fine

Lento con espressione

sostenuto *a tempo* *p* *mf* Sul A.

sostenuto *a tempo* *f* *f sostenuto* *mf* *D.C.*

MEADOW SONG

PASTORALE

FREDERIC GROTON, Op. 114

Prepare { Sw. Oboe with Tremolo
Gt. Soft 8' Flute
Ped. Soft 16'

Allegro comodo

MANUALS PEDAL

poco rit. *a tempo* *f*

1 Fine *2* *p*

1 2 *rit.* *rit.* *D.S.**

TRIO

p a tempo *Gt.* *Gt.* *Gt.* *Gt.*

p *rit.* *pp* *a tempo*

Gt. *Gt.* *Gt.* *Gt.*

1 2 *rit.* *rit.* *D.S.**

* From here go back to § and play to *Fine*, then play *Trio*.

BOURRÉE

FROM THE THIRD CELLO SUITE

J. S. BACH

Arr. by Preston Ware Orem

Allegro moderato

SECONDO

The musical score is written for a single instrument, likely a cello or double bass, in a single system. It consists of 16 measures. The right hand (treble clef) plays the main melody, while the left hand (bass clef) provides a harmonic accompaniment. The tempo is marked 'Allegro moderato'. The score includes various dynamics such as *mf*, *f*, *p*, and *p dolce*, and includes fingerings and articulation marks. The piece concludes with a 'Fine' marking and a 'p dolce' dynamic.

BOURRÉE

FROM THE THIRD CELLO SUITE

J. S. BACH
Arr. by Preston Ware Orem

Allegro moderato

PRIMO

The musical score is presented in seven systems, each with two staves. The notation includes various musical symbols such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a *mf* dynamic and includes a section marked *p* with the instruction *cre*. A section with *f* dynamics includes the instruction *scen*. The score concludes with a *f* dynamic section followed by a *Fine* marking and a *p dolce* section.

SECONDO

p

mf

D.C.

THE OLD SUN-DIAL

FRANCIS TERRY

SECONDO

Moderato

P dolce

cresc.

f espress.

mf

rall.

a tempo

poco marcato

più lento

pp

PRIMO

Musical score for the first piece, marked **PRIMO**. It consists of three systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The piece concludes with a **D.C.** (Da Capo) marking. The score is written in a key with two flats and a 3/4 time signature.

THE OLD SUN-DIAL

FRANCES TERRY

Moderato

PRIMO

Musical score for the second piece, titled **THE OLD SUN-DIAL** by Frances Terry. It is marked **Moderato** and **PRIMO**. The score is written in a key with two flats and a 3/4 time signature. It features a variety of dynamics and tempo markings: *p dolce*, *p*, *cresc.*, *f espress.*, *mf*, *p*, *rall.*, *a tempo*, *più lento*, and *pp*. The piece concludes with a *pp* dynamic.

PROGRESSIVE MUSIC FOR STRING QUARTET

ADORATION

FRANK P. ATHERTON

Arr. by R.O. Suter

1st VIOLIN

Andante moderato M.M. ♩ = 69

Musical score for the 1st Violin part. It consists of seven staves of music. The first staff begins with a *p* dynamic and includes markings for *mf rall.*, *dim.*, and a triplet. The second staff starts with *a tempo* and *p*, featuring a triplet and markings for *più cresc.*, *mf*, and *p*. The third staff has a *mf* dynamic and is marked *poco agitato*. The fourth staff includes *mf*, *Harm.*, *rall.*, *pp*, and *f*. The fifth staff is marked *Grandioso* and *a tempo*. The sixth staff begins with *mp un più lento* and *p*. The seventh staff concludes with *morendo*, *rall.*, and *pp*.

2nd VIOLIN

Andante moderato M.M. ♩ = 69

FRANK P. ATHERTON

Musical score for the 2nd Violin part. It consists of seven staves of music. The first staff begins with a *p* dynamic and includes markings for *mf rall.* and *dim.*. The second staff starts with *a tempo* and *p*, featuring a triplet and markings for *più cresc.*. The third staff has a *mf* dynamic and is marked *poco agitato*. The fourth staff includes *mf*, *p*, and *mf*. The fifth staff is marked *Grandioso*, *rall.*, *pp*, and *f a tempo*. The sixth staff begins with *un più lento* and *p*. The seventh staff concludes with *morendo*, *rall.*, and *pp*.

ADORATION

VIOLA

Andante moderato M.M. ♩ = 69

FRANK P. ATHERTON

Musical score for Viola, consisting of six staves. The first staff begins with a dynamic marking of *p* and a *mf rall.* marking. The second staff includes *a tempo*, *p*, *più cresc.*, and *mf*. The third staff includes *p* and *mf*. The fourth staff includes *p* and *p*. The fifth staff includes *rall. pp*, *f*, and *Grandioso*. The sixth staff includes *mp*, *p*, *p*, *morendo*, *rall.*, and *pp*.

ADORATION

CELLO

Andante moderato M.M. ♩ = 69

FRANK P. ATHERTON

Musical score for Cello, consisting of six staves. The first staff includes *p* and *mf rall.*. The second staff includes *pizz.*, *p*, and *arco*. The third staff includes *mf*. The fourth staff includes *mf*, *p*, *rall. pp*, and *f*. The fifth staff includes *mf*, *p*, *Grandioso*, and *f a tempo*. The sixth staff includes *mp un più lento*, *p*, *p*, *morendo*, *rall.*, and *pp*.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

HURDY-GURDY MAN

ELVA CHITTENDEN

Grade 1. **Brightly** M.M. ♩ = 144

1. See the Hur-dy-gur-dy Man; Now I hear him com-ing. There's the lit-tle mon-key too; He is all dress'd up. *Fine*
 3. See this Hur-dy-gur-dy Man; And his lit-tle mon-key; Now they're go-ing down the street, Hap-py as can be.

2. Watch him as he hops a-bout, See the children run-ning; Hear the pen-nies when they drop In his cup. *D.C.*

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THE DEEP SEA DIVER

WALTER ROLFE

Grade 1½. **Tempo di Valse** M.M. ♩ = 138

la melodia marcato

10

15

rall. e dim.

a tempo

mp

mf

20

25

cresc.

30

Fine

35

40

45

rall.

D.C.

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CABIN SONG

Grade 1. Moderato M.M. $\text{♩} = 88$

FLORENCE B. PRICE

Musical score for 'Cabin Song' piano accompaniment. It consists of three systems of music. The first system (measures 1-10) starts with a *mf* dynamic and includes fingerings like 1 3 2 1 and 1 2 3 1. The second system (measures 11-20) features a *f* dynamic and includes a triplet of 8 notes. The third system (measures 21-30) includes a *p* dynamic, a *dim.* instruction, and a section labeled 'l.h. over right' starting at measure 30. Fingerings and articulation marks are provided throughout.

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GATHERING OF THE PIXIES

Grade 1. Allegro con spirito M.M. $\text{♩} = 132$

LOUISE E. STAIRS

Musical score for 'Gathering of the Pixies' piano accompaniment with lyrics. It consists of four systems of music. The first system (measures 1-5) includes the lyrics: 'Through the for-est pix-ies are gath-'ring, Hand in hand they tip-toe through; Bluebells ring for Jack-in-the-pul-pit'. The second system (measures 6-10) includes: 'Calls them to a ren-dez-vous. From each for-est flow-er gay, Fire-flies light them on the way,'. The third system (measures 11-15) includes: 'Hop-ping, skip-ping, light-ly run-ning, Ere the break of day. Through the for-est pix-ies are gath-'ring,'. The fourth system (measures 16-20) includes: 'Hand in hand they tip toe through; Blue-bells ring for Jack-in-the-pul-pit Calls them to a ren-dez-vous.' Fingerings and dynamics like *mf* and *p* are indicated.

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Grade 2. **A LINNET SINGS IN THE LILAC TREE** BERNIECE ROSE COPELAND

Brightly M.M. ♩ = 144

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Grade 2½. **THE SWING IN THE ORCHARD** ELLA KETTERER

Moderato M.M. ♩ = 72

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From Jungle to Symphony Hall

(Continued from Page 88)

"When I was seven years of age my godfather took me on the long pilgrimage to Mecca in Arabia. We went on a ship from Singapore to Jidah. There we mounted camels and went over the sands until we came to the teeming throngs at the holy city. The camels almost invariably travel at night, because travel in the heat of the day, with the thermometer from one hundred and twenty to one hundred and thirty-five degrees Fahrenheit, is unthinkable. The Bedouins, who manage the camel trains, sing and shout all night long. When asked why they did this, they said that it was to keep the camels awake and going. If a camel goes to sleep, he calmly dumps off all of his passengers and this is dangerous. I caught the songs of the cameleers on later trips to Mecca and thereafter made them the opening theme of my orchestral composition "A Night in Arphah"

A Night in Arphah
OBOE Harry Adjip (Op.1)

Moderato assai

Lento

Allegro vivo

The Evening Maaleh
OBOE I (Suite) Harry Adjip (Op.2)

Moderato
Bells

Ob. Solo

"In Mecca, as a good Mohammedan child, I was permitted to kiss the sacred black stone, of the Ka'ba.* After six months stop in Mecca, we went on to Arphah. There we donned the white ceremonial robes. After a blood sacrifice of a living ox, the priest, or Eman, came in and asked what name I would like to take. In my case all that was needed was to add Hadji, so thereafter I was known as Hadji Mohammed Ali. All who have been to Mecca add the name Hadji to their names. The great life ambition of every Mohammedan is to make the pilgrimage to Mecca at least once before he dies.

"When I was twenty-seven I returned to Mecca to kiss again the sacred stone of

*The Encyclopedia Britannica says: "The black stone is a small dark mass with an aspect suggesting volcanic or meteoric origin, fixed at such a height that it can be conveniently kissed. The history of this heavenly stone, given by Gabriel to Abraham, does not conceal the fact that it was originally the most venerated of a multitude of idols and sacred stones which stood all round the sanctuary in the time of Mohammed."

Ka'ba; but this time my first interest was music, as I was collecting melodies in the East wherever I could find them.

A Land of Curious Interests

"MEANWHILE, WHEN I WAS NINETEEN years old my godfather came to me one day with a bundle of papers which gave an account of my own father; and I was greatly shocked to learn that my godfather, who had been so devoted to me, was not my parent. Shortly thereafter I got a position as a valet for the manager of the rubber plantation, Mr. H. Skinner, with whom I eventually went to Sumatra. He returned to Singapore after a month, but I stayed two years, during which time I made many trips to the deep jungles. Sumatra, to me, was a land of mystery. The first thing I found out was that the natives had a poison so deadly that one drop on the end of a spear was sufficient to infect a wound and cause almost instantaneous death. It is a land of interminable superstitions. There are many varieties of animals, including tigers and the large anthropoid apes, orangutans (in Malay this merely means man of the jungle) and the rarer siamang or large gibbon, elephants, tapirs, bears, rhinoceros, wild oxen and the famous Sumatra tiger. Gibbons have long arms and legs, are not ordinarily dangerous, but they are very mischievous. They swing from tree to tree, sometimes distances of forty feet and appear to be flying. To see a group of five or six flying monkeys, all hooting at the top of their voices, is a thrilling experience.

"It is hard to believe, but I have seen tigers which seemed to be friendly to the people of the jungle and never to attack them. The natives believe that for hundreds of years have these tigers been friends of their ancestors; and therefore they think that they have been protected by them. One twilight a friend of mine took me to the edge of the jungle with a bowl of food. He called and a tiger came up and ate rice and chicken out of the bowl I held in my hands. I know that this story will be discredited, but it is true.

Aboriginal Music

"IN SUMATRA I felt instinctively that there was a vast treasure house of aboriginal melody and folks themes which had never been made known to the world. I therefore determined to take my violin and go into the heart of Sumatra, to see if I could not write down any melodies that I heard. Here was a land of mystery and absolutely incredible superstitions. More than this, these superstitious beliefs are so mixed up with happenings and seem so altogether miraculous that soon one finds oneself not knowing what to believe, but so amazed that one is afraid not to give credence to the wonderful reports that are heard. At that time I had gone through the seventh position on the violin and could play many of the classics. What would this mean to the people who lived in these almost impenetrable jungles? Brought up as a Malay, speaking the same language and having a short stature and the dark skin of the American Red Man, I found no difficulty in being admitted to all kinds of secret rites.

"I left Padang on the coast, with the determination to make my way by boat to the interior. My first objective was Mt. Korinchi. Going up one stream, on the way in a native boat, we passed a river so choked with huge alligators and crocodiles that they had to be pushed aside. Then, the midnight depths of the jungle! At

(Continued on Page 124)

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THE SINGER'S ETUDE

Edited for February by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



Voice Training in Our Schools

By REVEREND JOSEPH KELLY, Mus. Doc.

THE SPEAKING and the singing voice of children in some of our schools is treated with such absolute disregard that it constitutes one of the great educational sins of the present day. Whatever of quality or beauty the fresh young voice may have had, all is lost for want of care and skill in training. Listen to a class reading in concert, and in almost every case you will hear a disagreeable, tiresome monotone. W. Warren Shaw in "The Lost Vocal Art and its Restoration," says: "The human voice is the audible manifestation of the soul and mind of the material world. Voice training is the cultivation of the mind and ear, aided by favorable physical activities which consequently develop the physical parts involved. The science of psychology is shown to be the real science on which the old Italian school of singing actually stood and on which all really successful schools must stand. Imitation is at the root of all voice production. We witness this in the animal world, for as the tiny birds are taught to sing by imitating their elders, so children are taught the same way, by imitation."

Therefore it depends entirely upon the teacher at this period of the child's efforts to produce beautiful tones in speaking or singing. What care then should the teacher exercise in pronouncing words clearly and distinctly, avoiding all tendency to throatiness in tone. Singing should be built on the foundation of correct speech, the word being mother to the tone. All tendency to shouting or screaming should be frowned upon from the very beginning. There is one admonition that every teacher should keep in mind in teaching singing to children, and that is, always insist on the children singing softly, for then they can do no harm to their tender vocal apparatus. By allowing children to use their voices to the limit of their power, we not only do positive harm to their vocal cords, but destroy all sense of real music or any ideal of true artistic singing they may have had. Singing, to the child, should be as natural as speaking and no more effort should be exerted in the one than in the other. The one is governed by the same laws as the other. Witness the child singing little ditties to itself in its play. It makes no effort and strains no nerves to produce the tones. It sings softly and with the natural beautiful head tones of childhood. Why change its manner of producing tone on entering school? The teacher should take the tones as she finds them and with that as a foundation proceed with the correct development of those tones by right methods. It is not necessary that the teacher be a great vocalist or a great musician, but she should have a true ear and a true voice; she should understand what she is to impart and how to impart it. The sweet, soft, natural singing of the child should be carried through the grades until the voice begins to show signs of mutation or change. We can sum up the matter so far treated by simply stat-

ing that the teacher should not interfere with nature in the child's production of tone in singing or speaking, but, by imitation, should lead the child on in developing nature's work.

Song an Educational Servant

THERE IS A TWOFOLD PURPOSE served in the courses of singing in our schools: the training of the taste and imagination of the child, and the training of his mind and the powers of concentration. There is a training of the taste of the child; for, to the ordinary child, singing is a new form of expression, even if it is natural for the child to sing, which interests and delight it, if patience and ingenuity are used by the teacher. Then the imagination is called into play and new sorts of mental pictures are created in the child's mind. His mind and powers of concentration are exercised; for, like speech and movement, song can be used for the manifestation of ideas that belong to the most varied departments of knowledge; and it thus can serve the purposes of the teacher in any and every grade. Singing is not extra curriculum, but should be considered as part and parcel of the regular school work and given the same care and attention as any other branch of knowledge. Its function is to strengthen the growth of thought, feeling and volition. Experience shows that where the child is trained to a mere formalism in music, the result is the same as when words are made to take the place of content. Unless thought and feeling be first developed and united with a view to expression, not much can be gained through the medium of song.

When it comes to the selection of a singing method in the training of the child voice, this question should be uppermost in the mind of the teacher. Is nature assisted in the treatment and development of the child voice by the particular method before me, according to the fundamental rules governing voice production? Songs should not form the primary work in the treatment of the child voice, unless those songs are of the very simplest kind and are used for the purpose of rhythmic exercise. The several vowel sounds common to songs should be used for practice first, so that each sound can be vocalized with ease. Rhythm should also form a part of the instruction in this primary period, by the use of very decided but simple rhythmic exercises. Unless a singing method proceeds along these general lines, the common laws governing the teaching of singing when dealing with the child voice are not followed. Children's voices, especially at the beginning, should not be put through the mechanics and gymnastics adapted to the adult voice. If it is done, it spells ruin to the delicate apparatus of the child and does a very great injustice to him.

A Plan of Study

THE CHILD'S TASTES, imagination, and mind together with his powers of concentration

should all be taken into consideration by a correct singing method. As already noted, the training and development of the child voice should be an educative process. Therefore the treatment of the children's voices should have for its primary purpose to strengthen the growth of thought, volition and feeling, and not merely the simple exercising of the vocal organs, or affording pleasure arising from tone or rhythm. This is the form to which every method of singing for children should measure up. Unless it accomplishes just this, it should not be considered at all. Since music is an expression of what has been assimilated by the mind of the child, any method worthy of the name should always keep in view the training of the taste and imagination of the child, the training of his mind and his powers of concentration, together with a development of a desire for the good, the beautiful and the true so manifestly exemplified by the vibrating tones of the angelic art. Less than this should satisfy no teacher of singing in our schools; and it should be realized in full by all who have the training of children's voices at heart.

An appropriate expression of thought must be the aim, if singing in our schools is to have any educative value. Ideas must always be given expression to by music, otherwise it has no place in the curriculum of studies. Teaching singing for singing's sake is not the office of any true method, but it should develop in the child the power to see in music real, tangible ideas, thus appreciating musical expression in its many forms. A pleasing melody is one thing; and the idea or feeling it adequately represents another. When a child is able to discriminate between these two, then music is beginning to assert its cultural value. Singing is preëminent among the departments of music and therefore its cultural value must be foremost in the education of the child. Definite standards are required in every domain of art and music is no exception. Correct musical expression in the training of the child voice will help to create these definite standards, so that the child may be able to distinguish between what is true music and what is "trash" in so-called musical compositions.

A Sane Method

THE IDEAL TO BE MAINTAINED in the training of the child voice is the character of the tone. As we already know, there is but one quality of tone that is absolutely physically safe and beautiful in timbre, and that is the head tone. All voice trainers worthy of the name agree in this. It is physically safe, for in vocalizing on the head tones the child sings on what is known as the thin register, using only the inner edges of the vocal organ. By so doing he does not strain or overwork his undeveloped vocal apparatus and run the risk of ruining his singing and speaking voice beyond repair. This register is sweet and

beautiful in quality, and the tones thus produced promote the growth of musical sensibility in the child and an application of beauty in tone. The practice of forcing children's voices upward on tones other than the head tones is all too common these days, with inexperienced teachers. They aim at power and sacrifice sweetness and beauty of tone. Moreover this forcing, especially on the higher tones, is most injurious to the child, causing in the larynx redness, inflammation and fatigue. After some time it becomes impossible for the child to control the production of tone sufficiently to sing in tune.

The subject of registers, when applied to the voice, is a puzzling one to many teachers. Therefore the question arises, how are children to be taught to sing on the thin register? The thin register is the natural quality of tone that a child will take unconsciously, if the child is not tone deaf and does not sing on tones that are very low in pitch. The subject of thin and thick register should not be mentioned to the child. He should be given to understand that his natural way of singing is the correct way. The secret of teaching children to sing on the thin register is to have them vocalize on high tones, that is, on those tones within the compass of their voices which will not allow them to drop on their thick register.

High tones cannot be produced naturally on the thick register of the voice. In order to establish this thin register permanently, always have the children to vocalize on a tone of high pitch, that is a tone that it would be impossible for them to take with their thick register. Taking this tone as a starting point, move down the scale, insisting that each tone be sung very softly; for by doing so the pupils will refrain from breaking into the thick register on their low tones. Loud singing and shouting invariably will cause the children to drop to their thick register. If there is any tendency on their part to use the thick register in the descending scale, they should be asked to begin the scale anew from the high tone from which they started. Then the teacher should take particular care that they do not change register on the same tone again. If they do so, then they should be shown the difference in quality between the two tones where the break occurs. If the break persists, they should be asked to sing that particular tone very softly. This they cannot do on the thick register. Singing very softly compels them to use their thin register. By persisting in this manner, one, two, and finally a whole octave of tones on the thin register can be added below the point where they showed the tendency to break into the thick register. In order to establish this thin register, so that the child uses it naturally throughout the scale, on high and low tones, always start the vocalization on a high tone and sing the descending scale. If the opposite course is taken, that is, starting on a low

tone and ascending to a higher, the child will most probably begin on his thick or chest register and force those tones up as high as possible, thereby utterly ruining his vocal mechanism, and sing in a coarse and harsh manner.

The Proper Songs

AS CHILDREN SING NATURALLY on high tones, it is a great mistake at the beginning to use music written in low keys. When once the child has been accustomed to the singing of low tones on his thin register, songs should be selected that have a limited compass and that on moderately high tones. But also the other extreme should be avoided, namely compelling the child to sing on extremely high tones without some variation. There is a happy medium. Many songs written in low keys can be transposed to a higher key more suited to the children's voices; but here again one must keep in mind the compass of the song. If the teacher finds the song cannot be transposed, it should be dispensed with entirely, rather than risk the children singing on their thick register. Songs and exercises whose

range are between G and A above the staff, with the limit F first space as low tone, are considered proper material for the training of the child voice.

There is no better way of habituating children to the use of their thin register at all times than by exercising them on their high tones and allowing them to sing very seldom on tones that would have a tendency to lead them into their thick register. The compass of their thin register will increase with time and practice. By following this course no harm can be done to their vocal apparatus; they never will complain of fatigue in singing; and their thick or chest register will become more and more unnatural to them. Finally they will never think of singing on that register at all. If there is one admonition that all teachers should heed it is this: Always insist upon the children singing softly. Then, in case they are not singing in the right manner they are not harming their little throats, as they would do by exerting themselves to the utmost. Singing should be as natural as speaking and with no more exertion.

(Continued in THE ETUDE for March)

The Vibrato or No

IN HIS EXCELLENT book, "Voice Building and Tone Placing," H. Holbrook Curtis makes this very interesting statement under the discussion of "Tone Placing":

"It is difficult to express in language that which is very easy by vocal example. Many singers have a superbly placed high register, as instanced in the singing of Tetrzini, but when they sing in the middle voice, a blatant quality is introduced which is offensive to the educated American ear. Strange to say, this manner of singing is acceptable in Italy, and the *vibrato* quality which frequently accompanies it, as evidenced in the singing of that admirable artist, Signor Stracciari, is considered an evidence of temperament.

"The difference between *vibrato* and *tremolo* is, that one is voluntary and produced by the respiratory act, while the latter is caused by a lack of tonicity of the cords and their mechanism. The *vibrato* is popular among the Latin races, while the Anglo-Saxons will not tolerate it. No great singer has ever succeeded in securing recognition in the United States as of the

first rank, who has attempted to secure his effects with a *vibrato* quality. This was clearly evidenced when the late Signor Tamagno sang in New York, at the time Jean de Reszké was in the zenith of his fame. To the latter we owe much, for it was he, more than anyone else, who educated the people of this country to a proper appreciation of homogeneous tone coloring in the phrase, or, as it is popularly called, singing on the line. Plançon's success may be said in great measure to be due to his delightful *legato* work, which is truly unsurpassed. The 'marriage of the registers' is an all-important work in teaching. No voice can be injured by carrying the head quality too low, but almost every voice may be ruined by forcing the lower registers into the upper. The stumbling block of baritones is *d*"; they particularly enjoy roaring an open *d*", and it generally is the cause of their ruin. Perfection in singing is arrived at when you are able to sing your entire compass without making your audience aware that there is any change in the quality of the register."

FIFTY YEARS AGO THIS MONTH

Sir Morell Mackenzie, one of the greatest authorities of his time, on the use and hygiene of the voice, wrote thus in a thesis on a question vital to the student of singing: "Should a Singing Teacher be Able to Sing?":

"The question has often been discussed, whether a singing teacher should necessarily be able to sing. Teachers regard this question from the standpoint of their personal qualification. At a first view, it would appear as though a singing teacher who could not sing must resemble Swift's dancing master, who possessed all possible requisites for his profession except that he was lame. This opinion, however, is as incorrect as it would be to think that all those who would drive fat oxen must, necessarily, be stout themselves. The vocal teacher must, it is true, be able to sing sufficiently well that he may illustrate his instruction by example, and demonstrate how one should sing and how one should

not sing. It is not essential, though, that he be a brilliant singer; for, according to my experience, many of those who have developed the most admirable voices, have themselves possessed little or nothing of the divine gift of song. Yet though it may be permitted a vocal teacher that he possess but a mediocre voice, he must, on the other hand, have a thoroughly fine musical hearing. He must be governed by an exclusive taste, developed by the best that the world has sung and written, and his artistic cultivation must not be restricted to his own branch of the art but must extend over the whole wide domain of music and its fundamental laws. He must, furthermore, be endowed with unbounded patience, in order that he may be able to endure the boundlessness that is ever associated with genius, and to obtain an exact knowledge of his pupil's capacities, so that he may further the progress of all good qualities and nip the bad in the bud."

* * *

"Control your breath energy, and you can do what you want to do with your voice, provided you know what you want to do."—Francesco Lamperti.

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Church Music Before Palestrina

By TOD B. GALLOWAY

WHEREVER WE MAY SEARCH in history, mythology or even tradition, from the maze of it all we gain the indisputable fact that in the beginning of all time, in every epoch, mankind worshipped his deity, gods, or even devils, with music. However uncouth and wild in its nature, it was to them an effort to add to the solemnity of their religious purpose and intent. It was through this inaccountable manner that the untutored aborigine tried to add an unexpressed but natural effort to that great mystery of the human soul—to do something to differentiate the longing to do something which would add awe and mystery to his efforts towards a religious worship.

Anthropology is a curious study of the endeavors of human individuals to clothe their rites of worship, reverence or wild idolatry and superstition with some exercises or efforts which, to their undeveloped minds, might accomplish this result. There is nothing in the history of mankind more fascinating than the study of the primitive and unexpected relations by which these various results were attained.

It was in this way that, as we study history, mythology and human relationship, we arrive at the knowledge that it was largely through the desire and yearning of the human soul to give an expression in sound to those inherent feelings, of a knowledge or feeling for powers over and beyond the human, that various musical instruments—though at first they could hardly be called musical—came into existence. It was the inherent urge of man to try to give utterance or expression for or towards something higher and nobler than his imperfect efforts of human utterance could voice or indicate. How the drum was evolved from a hollow log, the pipes from hollow reeds, or the evolution of stringed instruments, all make the story of the human effort towards something higher, better and certainly new and different in religion. It was this consecration of music to the service of religion which largely led to its being developed and cultivated with great zest and earnestness.

For ages past, countless thousands have accepted and believed in the legend that is related in Genesis, of the creation of heaven and earth as the beginning of all history. As a matter of fact, if one reads the first two chapters of the first book of Moses one finds therein nothing that destroys his belief in it or the history of the earth.

Whether, as we know through modern science, it relates to millions or hundreds of millions of years ago does not interfere with our concept of the creation. Whether after that we follow Moses' account, literally or not, really makes but little difference. We however do know that, long before the Ark episode is reached music was in existence; and we can only regret that Moses and his scribes, who described quite graphically the entrance of the animals "two by two," failed to enumerate the various musical instruments which went aboard to keep the animals company and

to amuse, cheer and distract the humans who voyaged for forty days and nights.

What they had we do not know; but we do know that the Hebrew nation never has made claim to the invention of music but has assigned it to the antediluvian days of Jubal, who "was the first father of all who handle the harp and organ."

Whether, as is asserted, Moses learned arithmetic from the Egyptians, and his followers acquired music and dancing from the same source—which are quite probable—we do know from the Bible that, after the Deluge, the first mention of music was in the narrative of Laban's interview with Jacob. Then we certainly know that one of the proudest and most sacred moments in Hebrew history is their exodus from Egypt, which marked their birthday as a nation—an event ever since celebrated in song and poetry; and that on the banks of the Red Sea they celebrated their miraculous deliverance from slavery, with Miriam and her chorus of women chanting *Sing ye to Jehovah*, while they hail Moses as their great leader and liberator.

The Hebrew people have never claimed to have originated or discovered music, which they undoubtedly acquired from neighboring nations; but we do know what as a people they have added to the world's wealth of music individually and collectively; and one of our inestimable debts to that people is the whole church service, its liturgy and its music, which were handed down to us from the Temple, and were adopted with such suitable changes as the

Christian Church needed and demanded in its primitive days.

The world's great debt to the Hebrew people is that, despite untold opposition through the ages, they were the first to develop and to follow consistently their belief in the monotheistic idea; and to them we owe the Christian Church to-day.

We cannot gain, from the Talmud or the Bible, much real knowledge of the origin and development of the liturgy of the Hebrew religion. Its sacred music, as liturgical references show, was the most important application of that art that the Hebrews made.

We realize that there were two distinct eras in the development of Hebrew music; the Golden Age associated with Saul, David and Solomon; and the Silver Age, that of the captivity and the final restoration of the children of Zion to Jerusalem, and the rebuilding of the Temple. In fact we learn from the Bible that through the labors of Ezra an elaborate service was instituted in the New Temple, and that from that time to the present the service, as the Talmud clearly defines, has been followed in the Synagogues except where tradition has been modified by extraneous circumstances and surroundings.

What was more natural than that, in the primitive Christian worship, the new worshippers—mostly of Hebrew birth, education, training and environment—should, largely if not wholly, adopt the liturgy with which they were familiar as part of their birthright. Grotius maintains that,

in "The Acts," when Peter and John had been arrested for preaching to the people in the Temple, after the release of the Apostles and their reporting to the people about what they had replied to the High Priest and his kindred, those verses constitute the epitome of an early Christian Hymn.

"When they heard that they lifted up their voice with one accord to God and said 'Lord thou art God who has made heaven and earth and the sea and all that in them is.'"

"Who by the mouth of thy servant David hath said 'Why do the heathen rage and imagine vain things?'"

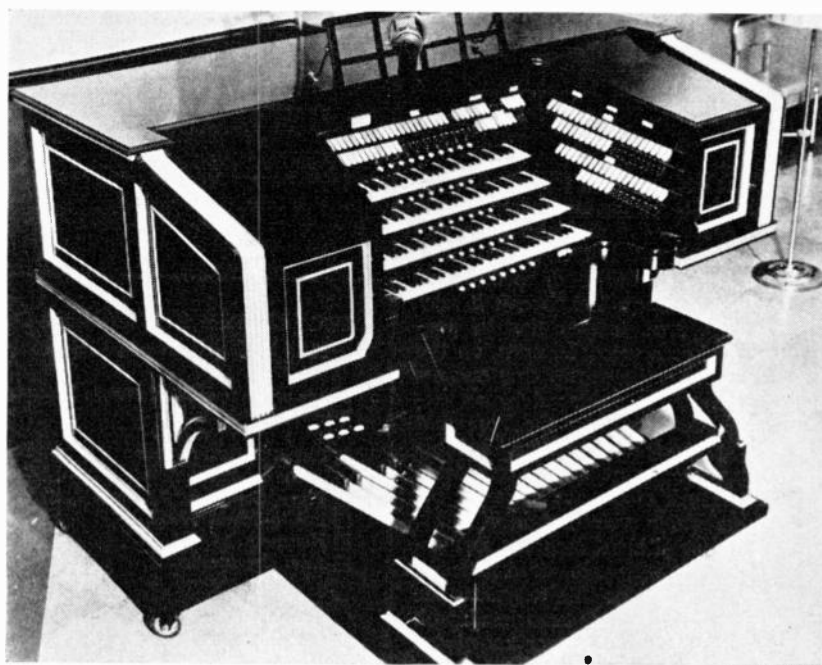
It would appear from other writers in the New Testament that even Christ himself, in his final interview before his Crucifixion, sang with his disciples in the customary paschal songs; for Matthew XXVI:30 says, "And when they had sung a hymn, they went out on to the Mount of Olives." The New Testament is full of such references.

The Hebrews worshipped God by sacrifices and songs in their homes. So in the New Testament the early Christians, in social gatherings and around household altars likewise worshipped God. Paul and Silas, after being lacerated by cruel scourging and being in close confinement in the inner prison, are recorded, "And at midnight Paul and Silas prayed and sang praises unto God, and the prisoners heard them." The Early Church persisted in its devotional exercises, whether in the obscure catacombs or when prisoners in cells or mines. They not only used the familiar psalms but also made their own sacred songs, as Paul said when writing to the Corinthians (1 Corinth. 14:26)—"How is it then brethren when ye come together everyone of ye hath a song, hath a doctrine, hath a tongue, hath a revelation, hath an interpretation. Let all things be done unto edifying."

In the Apostolic Age we have the famous letter of Pliny to the Emperor Trajan, in which he speaks of the Christians singing "morning songs to Christ." In the early church they sang only simple airs repeated and learned by all. Always they rejoiced in these songs, as St. Jerome said, "The ploughman at his plow sings his songs of joyful hallelujah; and the busy mower sings passages from the psalms and the wine dresser sings his songs of David."

From the fourth century on we find great changes taking place, for we note responsive singing taken from the Hebrews and in their services the appointment of singers as a superclass, while the rest of the worshippers remain simple spectators. The introduction of Latin in the use of liturgy, as more fitting and solemn, was of course a great bar to the unknowing. Not until the Reformation do we find this inestimable right returned to the congregation.

Little by little, as the church grew older and more sophisticated, we find abuses creeping into the music until when the famous Council of Trent convened it was obliged to issue a decree on the use of secular



A NEW BROADCASTING ORGAN

Radio Station WFIL, of Philadelphia, has just installed a new organ with three thousand pipes, which differs from the usual church or theater instrument in that it is installed in two scientifically constructed tone chambers, each completely "under expression" and designed to meet all the requirements of a broadcasting studio. The organ, which is said to have cost \$22,700.00, was designed by George Kilgen & Sons, Inc., with the collaboration of Dr. Charles M. Courboin and Irene Harding.

music and asked Palestrina to produce the simple and highly devotional music in use to-day. He was the greatest composer who devoted himself exclusively to sacred music. The Church of Rome, as it became better organized, began to display that profound veneration for choral service which has always been a characteristic feature of its service.

The Hebrew music, like that of oriental countries, consisted of melody which was largely monotonous or unisonal; and it was not much changed until in the New Testament times when it began to adopt some of the characteristics of the Greeks' music. As far as the use of music in their liturgy was concerned, no other nation made such extensive use of it. We learn from the 134th Psalm that even the Levite sentries chanted their songs to Zion as they paced the Temple at night:

"Behold bless ye the Lord, all ye servants of the Lord which by night stand in the house of the Lord."

In what are termed the dark ages it was men like St. Ambrose and Gregory the Great that directed their attention particularly in the Church to harmony and its uses and we find counterpoint finding its way into the service. It was Gregory the Great, in accordance with his many innovations, who was the father of the Gregorian chant upon whose broad foundation the music of the Church rested for several centuries.

When the Reformation came we find a division among the Protestants. The Lutherans accepted largely the Roman ritual; and from that fact we owe an inestimable debt to Bach and Handel, and to their followers, Haydn, Mozart, Beethoven, Spohr and Mendelssohn. Of them all we may say that Bach was the most vividly religious. Mozart and Beethoven composed their sacred music like operas.

When the separation between the Roman Catholic and Church of England finally occurred, Henry VIII, who was himself a musician of ability and accomplishment, showed his interest in the regulation of the Church of England choral service, which he had continued. From that time until the present it has been but little changed. In this way they avoided the current psalmody to which the followers of Calvin and the Geneva catechism have always been identified.

In the Renaissance the spirit of man-

kind, as the result of the long and strenuous groping from the death of Christ onward, finally recovered consciousness and the power of self-determination, recognizing not only the beauty of the outer world but also what was greater, the beauty of the soul. As a great Frenchman has said, its great achievements were the discovery of the world and the discovery of man. The dark ages gave birth to Chivalry, of which one of the finest results was the great poetic glorification of woman as exemplified in the worship of the mother. It was a great poetic achievement of the masculine soul sending up to heaven that longing of his soul for something detached from and higher than the brute senses. It represented the highest purest note of the inner music of his soul. By it he attempted to show his understanding of the high destiny of woman and the mystery of human life, when he elevated the mother and the Child to a place above the Altar, the highest and most sacred place his mind could imagine. When he transfigured the companion of his existence into a sacred being, and showed the Child stretching forth its little arms towards the heart of every man, he sanctified woman in her function as a mother; and when he had done that he ennobled himself and brought himself a degree nearer to the Divine Image in which he had been fashioned.

No word in the Bible, nor in the creed of the Apostolic Church, nor even in the writings of the fathers of the first five centuries, allots to the Virgin the dogma which has become a fundamental part of Faith. Early we discover the steadfast belief which grew steadily until by decree of Pope Pius IX it was incorporated into the Roman Church. What a difference it made in the music of the church. When we think of the wealth of beautiful and touching harmonies it has added to the glorious memories of the past and present. Think of the numerous rich and glorious settings of the beautiful *Ave Maria*, the touching "Stabat Mater," the inspiring *Hymns of the Nativity*, the exulting *Salve Regina*, and the heart expanding *Magnificat*, and then one may begin to realize that perhaps the most appealing music which has been added to the Christian Service is that which was inspired and created as a result of the chivalry of the Dark Ages.

"Mister Lincoln's Choir Experience"

By KAY MANNERS

NATIVES OF ILLINOIS are proud to recount the experiences of Abraham Lincoln as he was visiting their settlements as a circuit-riding lawyer through the virgin country, long before he became president. It was during this period of his life that he experienced one of the many humorous incidents about which he never ceased to talk and joke. He thought it such a huge joke that he told and retold it.

Lawyer Lincoln attended Sunday meeting wherever he chanced to be, but it was at one especial county seat meeting house that he was most frequently seen. His schedule of itinerant appearances in the county seat settlements was the reason for that. Though nothing of a vocalist himself, he usually sang along with the others in meeting, although he preferred to listen to one particular group of girls in the singing of hymns. They sat in the first section of benches on the women's side of the meeting house—what we now know as a choir section.

One day he remarked that those young girlish voices reminded him of what he had often read of the angel host or choir; so, thinking that was a direct hint, the

kindly parson asked these young women to tarry after meeting. At his request, Mr. Lincoln endeavored to train them to sing some of the older hymns, after the fashion of what is now known as anthems. But, quickly sensing he was a failure at the task, he promptly turned the job over to one of the women of the congregation—a mother who sang much in her own home and who had learned her job by singing a dozen of her own babies to sleep.

The next time he visited the settlement and remained over for the Sunday meeting, he was again called upon to officiate as a sort of guest-conductor of that "angel host."

Again he was the pained listener. The result of his untutored training was terrible, even to his musically untrained ears. He had one stormy session with the parson and the choir's leader after that meeting, making them finally understand that no angel band could ever sound that bad. From that day on he altered his law itinerary so he found himself in another settlement on Sunday and that one particular choir returned to the old fashioned method of lining out the hymns.



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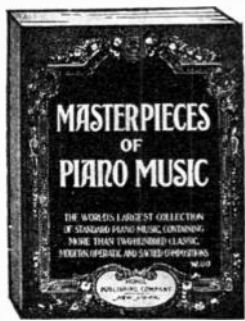
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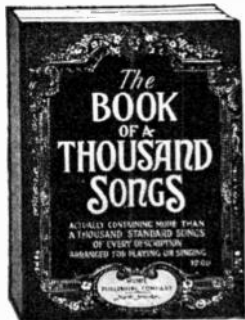
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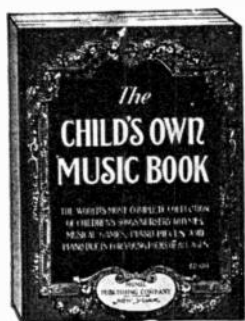
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PIANO ACCORDION DEPARTMENT

The Accordion As a Suitable Instrument for Adult Beginners

By PIETRO DEIRO
As told to Elvera Collins

MANY ADULTS have not had the advantage of musical instruction during their childhood. As the years advance, they are heard to lament that they have no means of expressing their emotions musically. They realize that they have been deprived of one of the greatest pleasures in life; for how, we ask, is it possible to live a full and complete life without music?

Within the inner self of each of us desires and ambitions lie dormant. If it happens that you are one who has a subconscious desire for music, there will be times when the urge will come to you to express yourself as you listen to the rendition of some particularly fine music. In fact, you will never be completely satisfied by merely listening to others. Entertainment can be rated only by the exact ratio of pleasure it brings to the individual and many adults experience a greater thrill by playing some simple little tune than by listening to a wonderful concert.

This article is devoted to adults who are pondering the question of beginning the study of music. It also contains suggestions for teachers who may be called upon to teach these adults.

The question naturally arises, when is one too old to begin the study of music? The answer is short and decisive for it is the single word, "never." It seems a fallacy that an adult should think of music with wistful longing and regret, simply because he did not study it as a child. Life would be monotonous indeed if one had to deprive himself of music and other arts and pleasures merely because he did not have early opportunities. The mere fact that one loves music shows that he needs it in his life.

The accordion has proven a most encouraging instrument for the adult beginner as his progress will be rapid. The nature of the accordion, with its mechanical combinations, gives the impression that difficult music is being played when only a simple selection is being rendered. A single tone melody would have no particular appeal if rendered upon a piano but when such a melody is played upon an accordion, although only a single key is struck, the responding tone is deep and vibrant for the reason that, due to the combination within the instrument, four individual reeds respond. If difficult technical feats were required to make the accordion sound effective, it would not be so suitable for the adult beginner. Fortunately, the player may express his music artistically and with good musicianship without having to do the technical impossible. A systematic training of the muscles of the adult will make it possible for him to develop sufficient technic.

This statement usually brings forth the query as to whether an adult beginner can ever expect to develop the speed and dexterity that is possible for a child. Of course there are always exceptions but the law of averages would require the reply that adults who begin to play later in life seldom acquire as rapid technic as children who have trained their muscles early in life. But surely there is more to music than rapid technic. If that is the only issue which would deter adults from beginning the study of music, it should be promptly forgotten for it is in reality a minor detail. The solution would be for the adult to

develop as much technic as possible and then select his repertoire so that it does not include selections which will tax his technical capability.

Material in Abundance

THERE IS NO LIMIT to the scope of the accordion libraries of to-day. One may find the works of the greatest masters of old, as well as the compositions of our contemporary artists, all expertly arranged for the accordion. These arrangements do not suffer in their adaptation but in many instances are enhanced on account of the organ effects obtainable. There is a close alliance between the organ and the accordion and applied study will enable the student to produce a close semblance to the former instrument. Even though the adult beginner avoids selections which require technic beyond his skill, he still has a great number of arrangements from which to make his selection.

Another feature which aids in rapid progress on the accordion is the fact that the work for the left hand has been reduced to a minimum. The pianist must develop a left hand technic to be on a par with his right hand and must acquire particular skill in playing chords. The mere act of pushing a single button upon the bass keyboard of the accordion produces a complete chord such as would require the playing of three or four individual keys upon the piano. True enough, a glance at the accordion keyboard with its many buttons may seem a bit confusing until it is explained that a very orderly system has been arranged which is not nearly so complicated as it appears. Taking any given major chord button as an example and considering it as a tonic chord, its subdominant chord will be found in the row adjoining it on one side while its dominant seventh chord will be found in the row adjoining it on the other side. How very convenient to have always the three principal chords of any key in such close proximity for they form the nucleus of all accompaniments.

The piano student would find it necessary to study quite a time before his lesson assignment would embody a selection with melody and complete bass and chord accompaniment. The accordion student plays basses and chords during his first or second lesson. This explains the statement previously made that although simple music is often being played, the accordion gives the impression that it is more difficult, as the mechanical combinations within the instrument are a constant aid, doing their share of the work and thereby dispensing with a part of the effort of the player.

The accordion has an advantage over some other instruments in that it is not necessary for the student to "produce" or make the tone. This factor is doubly appreciated by the adult student who feels that time is valuable and wishes to learn to play as soon as possible. When learning a stringed instrument much time must be devoted to the art of making a good tone and then there is the tuning also to be considered. A fine set of accordion reeds will produce a fine tone whether the instrument is being played by a novice or a professional artist. The finer degrees of

(Continued on Page 123)

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THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.



Some Faults in Fiddles

By ALFRED ALBERT STAGG

IT IS ESTIMATED that seventy-five per cent of persons buying violins get fooled, and that ninety-nine out of every one hundred labels pasted on the inside of violins are wrong, or, at best, very misleading. If you do happen to have a genuine "Strad" hanging in the back of your clothes closet, get it out quick. It will no doubt bring you several thousand dollars.

Buying a violin is a most precarious business, unless the prospective purchaser seeks the advice of a reliable expert. It is positively amazing to consider the number of people who have the idea that the old fiddle they have is undoubtedly a very good one, perhaps, a "Strad." These have been handed down through generations, have been kept tucked carefully away in cupboards, hidden behind pianos, guarded with treasures in the trunk in the attic, or locked securely in the dark recesses of a vault.

Who of us has not met someone who was under the impression that the old violin at home was a creation of the famous old master Antonio Stradivarius—people who go about their daily work pondering that some day they will have the violin valued, as it is undoubtedly worth a lot of money. People in all walks of life labor under this delusion; rich man, poor man, beggar man, thief, all are gullible to the mystic ancestry of violins; and many a good violinist has been "taken in" by paying a lot more than an instrument was worth. Of the three thousand violins made by Stradivarius, only about four hundred and fifty are now catalogued and known to be in existence. And, from Alabama to Afghanistan, the world has been fine tooth combed for them!

The Unwary Purchaser

THE REASON so many people get stung when buying a violin is that so many of these deals are made privately between friends. Buying a violin from a friend, or from a second hand store, is bad business; because the friend or second hand store proprietor usually knows nothing about violins and, being misled by the label inside the fiddle, they concoct some fantastic story regarding its tonal qualities and its ancient history, as part of the sales talk.

There are to-day thousands of factory made violins in every country, all bearing the label, "Antonio Stradivari, 1715," or dated any year from 1675 to 1737, which was the period in which the most famous "Strads" were made. This really means that these instruments are copies of an original "Strad"; but so many people take the date seriously.

Nearly as famous as Antonio Stradivari was Giuseppe Guarnerius (del Jesu) whose instruments, if less carefully finished than those of Stradivarius are remarkable for the boldness of their design and their powerful tone; so that the finest of them have been preferred by some of the great players even before those of Stradivarius himself. Paganini habitually played on one.

The writer was recently chatting with Mr. George Heintz, violin maker of Toronto,

who is recognized as one of Canada's outstanding authorities on violins. He has been all his life in the business and hails from a family of violin makers and experts of Fleissen, Austria.

"When I was fourteen years of age," smiled Heintz, as he reminisced, "I had my first job. It was in the shop of my uncle, Johann Heintz, in Austria. I was told to paste labels inside violins and to fill in the year 1730 beside the name of Stradivarius. I wondered at the time, why I was filling in seventeenth century dates in the nineteenth century; but I was told this was the usual practice and that it helped to sell the instruments."

"There are many copies of the work of Stainer," continued Mr. Heintz, "who was a great master and lived in the Tyrol. It is not hard to tell that these are factory made violins, because they all have the name of Stainer burned in the back of the instrument. All original Stainer violins had hand written labels, and were not burned on the back. The idea of burning in the name makes people think it is genuine; and it is funny how many people really believe it."

"You must have lots of people bring cheap violins to you, which they themselves think valuable," I suggested.

Mr. Heintz laughed.

"Oh, yes," he replied, "every day. Why, just a short time ago a man came to me, took a violin out of a case, carefully unwound layers of silk from it, and gave me explicit instructions to be exceptionally careful with it, as it was a very good violin

for which he had paid \$350.00. He left it with me for some minor repairs, and after I had taken the back off the instrument, I found that the violin for which he had paid \$350.00 was worth about \$10.00."

I can understand the general public's lack of knowledge regarding the fine points of violins, but is there any excuse for the profound stupidity of the lady who recently sought advice from Mr. Heintz.

"Just what is a Cremona violin?" she queried.

"It is a good Italian violin," replied Mr. Heintz.

"And does it play Italian music?" was the next staggering question.

George looked at her in a dazed sort of way and before he could answer, the lady was asking if there were any Canadian made violins, and could they play Canadian music?

That is a tall one, but it is vouched for by Mr. Heintz.

"Some people seem to think," I resumed, "that the dirtier the appearance of a violin, the better the tone. Is that true?"

"Certainly not," said George emphatically, "but there are a lot of good violinists who never clean the resin dust from their instrument. They think it helps, but it does not. It is harmful. The cleaner the wood, the better the instrument vibrates."

(Was my face red? I had not cleaned the resin from mine in years.)

A Labor of Love

SOME YEARS AGO, I was staying at a hotel in Fredericton, New Brunswick. One eve-

ning I was amusing myself in the parlor by playing a violin, the property of the hotel proprietor. A fine, white haired old gentleman, who had been hostler there for years, came into the room and told me he had made a violin, and asked me to look at it. I told him I should be glad to do so, and away he went to the stable to fetch it. He soon returned with a full size violin, unvarnished, which had been cut from maple. It represented the work of years. Hours and hours of tedious labor, for he had whittled every bit of it with nothing but a jack-knife. It never had been strung up, as, not being able to play, the maker did not know what strings should be put on. He asked me to string it up, and I shall never forget the look of excitement and pleasure on that old gentleman's face, as he heard melody coming from the instrument which he had whittled from rough wood.

A Dwindling Trade

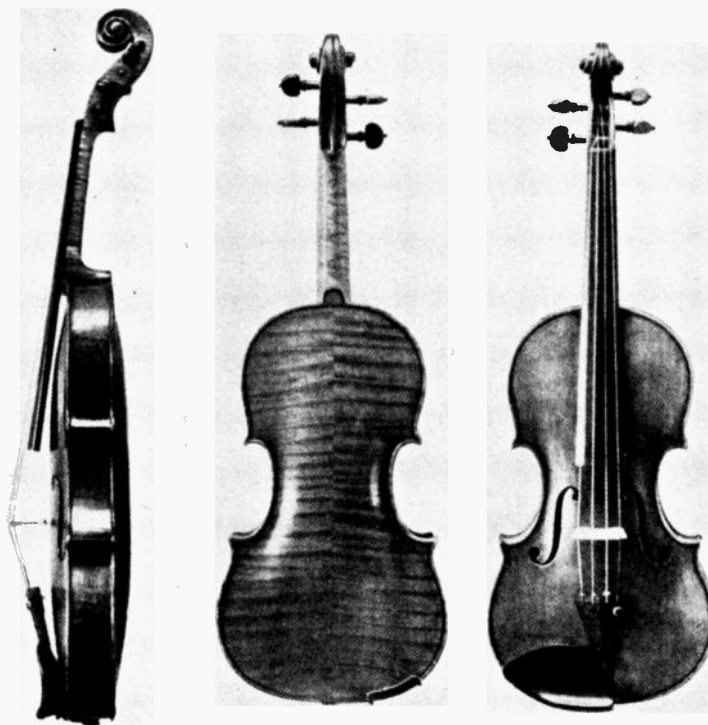
SINCE THE ADVENT of "talkies," and the exit of orchestras from moving picture theaters, the sales of violins have dropped off considerably. Many musicians used to play at a theater in the evenings and work during the day somewhere else. They put a great deal of their evening profit into instruments and many bought five and six hundred dollar violins. This trade has gone, and to-day it is only radio soloists and symphony orchestra players who keep the good violin trade alive.

It has been reported that if a violin can be proven to be one hundred years old, it travels duty free in any country of the world. Imagine what an exasperating time one would have trying to convince conscientious customs officials on such a point!

Treasures of the Forest

VIOLIN MAKING of course requires special wood. The best of this comes from the spruce and maples which are growing about half way up the mountainside of the Italian Alps. The cutting of this wood is quite a trick, as it must be always "quarter cut," which means it is cut from the outside of the tree to the center in straight perpendicular strips. This is because the grain must run up and down. If cut sideways the wood is no good for violin making, as it is too spongy and has no resonance. Starting from the center of the tree, the grain goes round in circles. A new ridge or circle appears each year of the tree's growth, and by the number of these circles the age of the tree can be learned.

Much speculation has been advanced as to the superiority in tone of the old Italian instruments over those of modern construction. After taking into account the practical identity in dimensions and construction of the classical and many of the best modern models, there seems to be but the one conclusion that the difference must be attributed in part to the nature of the materials used and in part to the method of their employment. The argument that the great makers of Italy had special local sources of supply can hardly be sustained. No



Three views of a fine specimen of the Stradivarius Violin, made in 1698, at the very zenith of the master's powers, when he was creating instruments which, in beauty of workmanship and tone, never have been equaled by another.

doubt they exercised great care in the selection of sound and handsome wood; but there is evidence that some of the finest wood they used was imported from across the Adriatic; and it is reasonable to suppose that a far larger choice of equally good material is accessible to modern makers.

There remains the varnish with which

the completed instrument was coated. This was an item in the manufacture which received most careful attention at the hands of the old masters, and much importance has been attached to the superiority of their varnish to that used in more recent times, so much so that its composition has been attributed to secret processes, known only to themselves, and now a lost art.

Two Masterpieces for the Violin

By PAUL STOEVIING

Part IV

THERE ARE EXCEPTIONS to this very common experience. A serious rival in popularity to the Mendelssohn "Concerto" has been from its first introduction the "Concerto in G minor," by Max Bruch, a work thoroughly violinistic in form and technic for the solo instrument, warm hearted all through, and very effective. Great favorites are also the "Concerto in E minor," by Saint-Saëns and Lalo's "Symphonie Espagnole," both very effectively orchestrated and brilliant for the soloist. Although the latter work has a pronounced national musical complexion, they both happily fill the imperative need of additions and variety to the limited concerto repertoire of the violinist. But who would affirm that they, or other violin concertos which come to ones mind—such as those by Elgar, Goldmark, Glazounoff, Sinding, and Sibelius, to mention only a few, contemporary and dead—are the unperishable creations of genius equal to that which produced the Mendelssohn concerto?

It has been urged that the technical proficiency of violinists in general and particular, has increased since the Mendelssohn concerto was written, and that this greater proficiency must seek new outlets in bigger, more difficult works. Most violinists will themselves contradict such an argument. The easy overcoming of technical difficulties is not the major objective of the interpreter of a musical work, just as the mere piling up of these difficulties by the composer is not a measure of the merit of that work. Our younger famous fiddlers are not one whit superior to the older ones; perhaps the contrary is true, because some of the older ones were more individual. The choice of a repertoire for concert use or private study is entirely a matter of disposition and predilection.

Wieniawski had died before the concertos of Brahms and Tchaikowsky were written or published, but he was content to shine in the "easy" Mendelssohn "E minor," Viotti's "Twenty-Second" and his own "Concerto."

Sarasate played everything worth while, dedicated and not dedicated to him, and he played them to perfection from Bruch's "G minor" and "D minor" concertos and "Scotch Fantasia" to Saint-Saëns's "B minor" and Lalo's "Symphonie Espagnole," though he declared his predilection for Johann Sebastian Bach.

Emile Sauret—one of the most eminent violin virtuosos I had the good fortune of hearing in my youth and who, subsequently, I came to know personally like Sarasate, played everything worth playing,

including the concertos by Ernst, Paganini and Vieuxtemps.

Eugene Ysaÿe, on the other hand, could play almost everything but would never play the Brahms and Tchaikowsky concertos, at least in public. Why? Because he did not like the solo parts. They did not appeal to him. They were not the true fiddle music he loved and which inspired him, and which he found in the easy Mendelssohn and Beethoven works and the still easier concertos of Bach, Mozart and Viotti. To have heard him render any of these was a revelation of unthought of charms and beauty.

I sat beside him in the Queen's Hall in London when Fritz Kreisler rehearsed Sir Edward Elgar's freshly composed "Concerto for Violin," not much short of an hour in length. Ysaÿe seemed keenly interested in listening; but I never heard that he studied, much less performed it in public, although he was then not too old by any means to seek new musical pastures. A few months before he had toured the United States, evoking the greatest enthusiasm wherever he appeared.

Of course violinists cannot repeat a few works *ad infinitum* and let them get stale and their art with them. Audiences demand new programs, and violinists, whether for concert purposes or for study, must seek new works of merit on which to kindle their enthusiasm, and composers must and will supply them; but that is not the point we have desired to stress in the foregoing, namely the hitherto unchallenged superiority of the Mendelssohn "Concerto for Violin" over all subsequent works of the kind, as the most perfect prototype of what a violin concerto should be and as the one most worthy to be preserved for posterity.

We may admire the symphonic works of Brahms, César Frank, Tchaikowsky, Sibelius and other modern masters; we may love them in their entirety or only portions in them; we may revel in some exquisite tonal utterances of even less illustrious composers; yet Beethoven's "Fifth" and "Eroica" and Mozart's "G minor" symphonies and other popular favorites will continue their undisputed hold on human hearts the world over. So it is in its own modest way with the "Concerto in E minor" by Mendelssohn. As long as simplicity and spontaneity are counted two unmistakable essential marks of genius, Mendelssohn's concerto will yet please, thrill and uplift, and send listeners away happy and spiritually benefited when other, more pretentious works have sunk into oblivion.

The Pump Handle Violinist

By ADA E. CAMPBELL

To PLAY slurred arpeggios at the point of the bow is not always easy, but if the pupil is given the idea that the arm is like the handle of a pump, almost immediate understanding and also results will be obtained.

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Violin Instruction for the Blind

By J. W. HULFF

A woeful ignorance of violin literature is shown in any statement which infers that great composers have treated the fiddle with contemptuous disdain. Why, the great Bach was himself an excellent fiddler; and he considered the instrument worthy of writing for it six of the finest sonatas in all violin literature. The famous *Chaconne* reaches the very heights of intellectual and emotional expression. And these sonatas are for violin alone. Not for these the tintinnabulation of a piano accompaniment. It is very much of an error to say that Beethoven, Brahms and Schumann were the only composers worthy of note for the fiddle; apparently forgetting the master violin works of Mendelssohn, Bruch, Vieuxtemps, Wieniawski, Sain-Saëns, Glazounoff, Debussy, Tchaikowsky—but why go on?

Chopin, the great writer of piano music, completely ignored the violin. But do you know why? He couldn't play it. One day, George Sand, whose apron strings were beginning to wear thin, brought Chopin a

fiddle and said, "Here Freddie, take this and amuse yourself while I'm busy. Learn something useful." So for a whole week, for hours a day, he struggled and scraped; but he could make neither head nor tail of it. You see he was a romanticist, not an intellectual. Finally, in desperation, he threw it into the blackest corner of the room and sobbed, "I can't play the dam' thing. I'm going to write a *Rain-drop Prelude*." And that is the true story of Chopin and the fiddle!

Almost every violinist worthy of the name can play the piano just as a matter of course. But the average pianist does not know the first thing about a fiddle and regards it as an instrument of mystery, often remarking plaintively, "I cannot understand how you know where to place your fingers." Even the writer who has never had a piano lesson, can play accompaniments, even to concertos. Of course, we use a sort of hunt and peck method, but its efficacy cannot be questioned, and its difficulty is simply nil.



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Bands and Orchestras

Getting Joy Out of Life

(Continued from Page 82)

as good a living as the business permits, there has been nothing that we have done that equals music as a means of promoting



LIEUT. ALBERT W. ECHENROTH
Bandmaster of the Philadelphia Rapid Transit Concert Band and Director of Field Music

a spirit of coöperation. With fifty-two different locations, office buildings, car houses and power houses, and these manned by ten thousand workers, music has made an invaluable bond. If the heads of corporations in America knew, as do I, about the usefulness of our bands, a thousand new bands would be organized and equipped tomorrow. Why? Because the employment of music is productive of much genuine good will, and much inner contentment leading to fine human industrial relations.

* * *

The Ineffable Mozart

"Mozart's celebrated quartet was criticized at the time he wrote it for being dissonant and disharmonious. Beethoven wrote dissonant passages for effect in many of his works and foolish people tried to correct what they thought were his mistakes. When, however, their music became general, the clashes of sound were seen to provide welcome elements of change and criticism died away."—Sir Thomas Beecham.

Piano Accordion Department

(Continued from Page 119)

expression are naturally developed when skill has been attained.

Let us consider the other requirements for accordionists and compare the adult student with the child. If we were to take them in the order of their importance, the reading of notes would probably come first. An adult would certainly excel in this as his mind is more developed and his power of concentration would be greater. Next in importance would be the manipulation of the instrument. Here again an adult would have an advantage because of his muscular strength which would be an aid in holding the weight of the instrument and controlling the bellows.

Adult Interpretation

WHEN WE ARRIVE at the comparison between an adult and a child for interpreta-

tion and expression, there is no doubt but what an adult would have the advantage. A child may obey expression marks and may imitate his teacher but an adult can express the very emotions of his soul through his song.

While on the subject of expression and interpretation, the nature of the accordion is such that it seems to become a very part of the player. The instrument is in such close proximity with the player that it responds to his every mood. In this respect the violin is also akin for it also reflects the mood of the player but it is limited to melody only while the accompaniment must be supplied. This close proximity between player and instrument cannot exist on the piano or organ which supply both melody and accompaniment as does the accordion.

Switzerland Will Have An Interesting Music Season

SWITZERLAND has a distinct fondness for concerts, and Zurich, the largest city in the country, tops the list with thirty-eight such events for the winter season 1937-38. Ten subscription concerts will be directed by the noted Dr. Volkmar Andreae; and Hans Hofman, Ernest Ansermet and Hans Münch have been secured as guest conductors. Guest artists include Alfred Cortot, Walter Gieseking, Alexander Brailowsky, Yehudi and Hephzibah Menuhin, and other internationally known personalities.

St. Gall, an intellectual center in Eastern Switzerland, will have a series of Symphony concerts, directed by Dr. Othmar Schoeck, and Berne, the Federal Capital, will listen to a symphony concert series

under the leadership of Dr. Fritz Brun.

Geneva and Lausanne have their excellent Orchestra Romand, and a number of eminent soloists have been engaged by both cities for these occasions. America's own Marion Anderson appeared in a Song Recital at Geneva on December 2. Basle, the music loving city on the Swiss Rhine, also features a brilliant concert season, with "Missa Solemnis" of Beethoven, the "German Requiem" of Brahms, and the "Creation" by Haydn included in the program. On May 12 Basle will listen to the première of Arthur Honegger's "Jeanne d'Arc au Bûcher," with text by Paul Claudel. On May 15 a Singing Festival of Catholic Church Choirs of Switzerland will be held at Lausanne.

* * * * *

"With the greatest music one can never be too closely acquainted; its meaning is as infinite and unfathomable as that of Sophocles or Shakespeare; but at each repetition we may understand more of it if we will, and the first step in understanding is to learn the actual elements of which it is composed."

—Sir Henry Hadow.



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Holding Over the Tied Notes

By STELLA WHITSON-HOLMES

Most young students run into difficulty when attempting to play figures such as these,

Ex. 1



The usual bad performance, as every teacher of the young knows, is for the thumb to leave the key simultaneously with the striking of the fourth finger. Seeing the rest ahead makes the pupil think of getting off the keys after the fourth finger note is played, and, because of this thought, his thumb acts in unison with the fourth finger.

Now in order to give the tied notes their full value the teacher must impress upon the student the need of making the thumb to "stay down there." To do this it may be necessary to exaggerate the exercise, in the interest of discipline and ear training,

by making the thumb to stay down longer than really indicated. Example 2 shows how the exercise may be rewritten for the owner of the stubborn thumb.

Ex. 2



The more tractable student, who brings his fingers into submission with ease, will find them under command by speaking aloud as the notes are struck.

Ex. 3



Have him to say "Both" when the first and second fingers start the passage; "three," for the third finger stroke; "hold," as a reminder on the tied note; and "up," to indicate that the job is done.

From Jungle to Symphony Hall

(Continued from Page 113)

every step one must look up, then down, then to the right and then to the left, because death may be anywhere.

"Whenever we came to a settlement I played the fiddle, and the people seemed enchanted with music which had originated on the banks of the Rhine, the Danube and the Seine. I also noted down native themes. They had a primitive kind of telegraphy which was operated with gongs, as is done with hollow trees by the natives of Africa. It seems strange from an anthropological standpoint that the same basic idea of communication should be used in Sumatra and also in Africa, thousands of miles away. These odd people, by means of rhythm and pitch, can hold conversations with another tribe a score of miles away; and I have lain awake many nights listening to the gongs and drums of one tribe conversing with those of another.

"It should not be inferred that these people are savages. The Dutch settlement of Padang is a very modern city; but in the settlements in the hills are people, for instance, who still believe in Tiger-Men. They distinguish a tiger-man by the fact that he has no indentation in the flesh of his upper lip, under the nose. Such an individual is known as Remow Jaden. The natives firmly believe that he is not a man but a tiger and that this thing has hypnotized or "changed the eyes" of the individual so that he sees a two-legged animal like a man and not the yellow and black striped beast of the jungle. When the tiger-man dies, one does not find a man, but a tiger. You do not believe in ghosts. I do, because I have lived and talked with tiger-men. Only the spirit doctors (dukun) of the jungle can deal with them.

"Once, in Korenchi, the spirit priest who was also a medicine man, introduced me to a young lady. I called upon her and sang Malay songs. As we were one evening talking on the closed porch of her home, about half past eight, a handsome young man came up the steps. The moon was waning and I could not make out very clearly what he looked like, as the only light we had came from a lamp made from half a coconut filled with rosin. Every time I looked at the visitor he turned his eyes down. He could not look me in the eyes. I noted that he was watching every movement the girl made. He offered me a kind of leaf known as serih. I did not take any because I was afraid of poison. Then, after an hour or so, I suddenly looked at his lip and saw that it was straight across and had no indentation. I pulled my gun and he jumped away so quickly that I did not have time to fire. The girl immediately fainted with fright as she realized that here had been Remow Jaden, a tiger-man.*

A Purloined Treasure

"I FOUND THE MUSIC of the natives of Sumatra full of interest, and I prized my

*Laugh at the Orientals' "Tiger-man" if you will, but in remote parts of Europe in this day, a similar superstition regarding the werewolf still persists. The werewolf is a person changed into a wolf by an evil spell but retaining human intelligence. It is reported that in the Balkans and even in parts of France, the peasants believe in werewolves.

* * * * *

"Where is the youth of today going to end that knows so little of beauty? I mean the youth who claims that ultra-modernism is the be-all and the end-all in music, painting, sculpture, poetry, architecture and all the other things in which the restless spirit can be expressed, even in behavior?"

"It seems to me that its only salvation lies in holding on to what is fine in the past, while accepting the present and the future."—Jose Iturbi.

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Pedal Signs.

Q. 1. In the Litoff Edition of the Ballade in G minor, Op. 118, No. 3, by Brahms, pedaling is indicated by two different marks, thus, P* and Pw. Pw. What is the difference in the interpretation of these pedal marks?

2. In "French Suite V" by J. S. Bach, in the Loure, how is the appoggiatura preceding the dotted note (Measures 1, 2, 5, and 7), executed?—Miss M. M. L.

A. 1. Pw. is an abbreviation for the German *pedalwechsel*, meaning that the pedal is changed. The difference is this: Pw. means a pedal release followed immediately by a pedal depression; in other words, it is a pure legato pedal. When you see the asterisk you release but do not depress again until you come to P. or Ped.

2. This little note (*appoggiatura*) in each case is given the value of an eighth note. It is struck on the beat. Count 1 and 2 and 3 and 4 and 5 and 6 and, giving this little note a half count, and you will have no trouble.

Grading Piano Music.

Q. Will you please give me the grade of these piano pieces? 1. (a) Rondo for two pianos, by Chopin, (b) Impromptu in A-flat, by Chopin, (c) Ballade in F minor, by Chopin. 2. Girl With the Flaxen Hair, by Debussy. 3. Sonata Op. 31, No. 2, by Beethoven. 4. Chromatic Fantasy and Fugue, by Bach. 5. Invitation to the Waltz, by Weber. 6. (a) Paganini Etude No. 3, by Liszt, (b) Etude in D-flat, by Liszt. 7. "Suite in D minor," by D'Albert.—Miss R. W.

A. Grading pieces scientifically is quite impossible, for what is easy for one might be quite difficult for another. Using ten grades, I should say that your compositions grade about as follows:

Grade 10—1a, 1c, and 6a; Grade 9—4 and 6b; Grade 8—1b and 3; Grade 7—5 and 7; Grade 5—2.

I would consider those in Grade 10 as very difficult; those in grade 9 as quite difficult; those in grade 7 and 8 as moderately difficult; while those 5 as about medium.

Semistaccato.

Q. Will you please explain to me how the following is played? I am an Etude subscriber.—J. B. G.



A. The effect indicated in your example is sometimes called *semistaccato* and sometimes *portamento*. The former term is better than the latter because *portamento* is used especially in connection with a certain effect secured by singers. But whatever name you may apply, the effect is that of separating the tones without using the sharp *staccato* that is indicated by the dot alone. Sometimes what is wanted is a kind of "pressing accent" but in any case there is always separation of the tones from one another.

Analyses of Haydn and Mozart Sonatas.

Q. No doubt you have studied Donald Francis Tovey's complete analysis book to Beethoven's piano sonatas. Could you please tell me where I might be able to purchase a similar book to the Haydn and also the Mozart piano sonatas? I shall appreciate very much any information regarding an analysis of the Haydn and the Mozart piano sonatas.—L. A. W.

A. I have searched in several bibliographies and have also consulted Dr. Edward Dickinson and various other musical scholars, but I can find no trace of any complete analyses of either Haydn or Mozart. I suggest that you consult the book by Oscar Bie, entitled "The History of the Pianoforte." You will find an excellent chapter on the predecessors of Beethoven. You will find a certain amount of material in the volume by Hamilton entitled, "Piano Music—Its Composers and Characterists," and Grove's "Dictionary of Music and Musicians" also contains a wealth of information as well as excellent bibliographies. I advise you to consult this first.

Which Keys Are Most Common?

Q. 1. Is it true that there is comparatively little music composed in B major, or G-sharp minor? Why is this?

2. Is a scherzo always written in two-four time? Would it not be just as well in four-four time?

3. In writing for publication, do composers always submit photostatic copies of their musical compositions?—Mrs. A. A. K.

A. 1. I do not think this statement is true. I can think of more pieces in B major than I can in F-sharp, or C-sharp major. Your question interested me, so I examined the fifty-three mazurkas of Chopin. You will be surprised to know that, excepting the keys of C major and A minor, there were more mazurkas in B major than any other key; also, there were none in F-sharp major, nor C-sharp major.

2. Scherzos are almost invariably written in triple rhythms; however, Beethoven has written one in two-four rhythm (Op. 31, No. 3). Many that are written three-four could be changed to six-eight. All of the scherzos of Chopin are in three quarter measure. The scherzo evolved from the minuet.

3. They do not always do so; but they often do. Orchestral writers do, I think, more than writers of smaller works. Sometimes they keep the photostatic copy and send the manuscript.

Tempo of Tchaikowsky's Humoresque.

Q. One of my pupils has been studying the Humoresque, by Tchaikowsky. She has been playing it about (M.M.)=108. Recently this composition was played at the Toledo Museum of Art, as I understand, about (M.M.)=108. Will you tell us which of the two tempos is correct?—Miss L. M. M.

A. Metronome markings are elastic, but to change a tempo from M.M.=108 to M.M.=108 is going a little too far. *Allegretto scherzando* would indicate that Tchaikowsky meant that the piece should move along at a fair pace. Your tempo is twice as fast as the other, but I think you are safe in using it. It certainly is not too fast.

Debussy's Afternoon of a Faun.

Q. I should very much appreciate it if you would answer the following questions about Claude Debussy's Prelude to the Afternoon of a Faun:

1. The excerpt shown is an exact copy of the particular measure of the piece as it appears in my album. Is this a misprint and should not the two notes which I have connected with a line form the fourth beat?



2. Several passages of sextuplets appear throughout the piece. Should these be accented on the first, third and fifth notes or should they be played as triplets and accented on the first and fourth notes?

3. In the movements marked nine-eight, six-eight and twelve-eight, is it not correct to play them slowly and expressively giving the eighth note one beat, the quarter note two beats, and so on.—W. S.

A. 1. Yes, and the two D's should be tied together.

2. Some of the sextuplets should be accented on 1, others on 1 and 4, still others on 1, 3, and 5. It depends on their position in the phrase; your musical feeling must dictate the rendition at each point.

3. In principle, yes.

How to Play a Chopin Prelude.

Q. 1. Will you kindly explain the "vibrato" in measure three of the Prelude, Op. 28, No. 24, of Chopin?

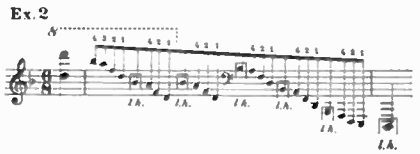
2. How is the descending run in the right hand to be played smoothly with the left hand figures in measures 66 and 70? Also, can you give me a fingering different from that in my copy (Edition Wood)?—W. R. C.

A. 1. I do not have access to a Wood Edition and none of my copies have "vibrato" marked in the third measure. According to Hugh H. Clarke's Musical Dictionary, "vibrato" is defined as follows: "To play with a strong intense tone." This definition certainly fits the way this wonderful Prelude of Chopin is played.

2. In measure 66 play five notes to beat 3, 4, and 5; and 7 notes on count six, as follows:



If the fingering in measure 70 crowds your hand, try taking the B-flats with the left hand, like this:



Repeats in Mozart.

Q. Is it customary to observe all the repeats in the "Sonata in A major," by Mozart, in the first movement (Theme and Variations)? If not, which ones should be observed?—Miss L. B.

A. Some players observe all; some none. Personally, I think that, beautiful as the theme is, it has not variety enough to warrant repeats. It might have been all right in Mozart's day but the modern ear cannot stand too much repetition in music—or anything else. If you play the theme without repeats, it would be better to play all variations the same way. There is no rule governing this so I can only say how I personally would like it.

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FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

The Mandolin



Giuseppe Pettine

ITALY THE LAND of sunshine and romance has given to the world this instrument, that has made friends and admirers of all those within its hearing. According to reliable records it was in 1879, when a group of about twenty musicians calling themselves "Figaro Spanish Students" under the leadership of Denis Granada arrived in America and created quite a furore wherever they appeared. The instrumentation of this orchestra consisted of twelve bandurrias, six guitars, one violin and one violoncello. Their triumphant success artistically and financially induced a prominent Italian violinist of New York city to gather together an orchestra of somewhat smaller dimensions, made up of players of Neapolitan mandolins; and, adopting the name of "Spanish Students" they toured the country quite successfully for several years. Later they disbanded and the leading mandolinists of this group settled in various cities. During these concert tours the Italian mandolin captured the heart of the American public and in a short space of time became the fashionable instrument of the day. At this period Italy had to supply all of the better grade of mandolins. Before long, however, American manufacturers caught up with the demand, and instruments of exquisite workmanship and superior tone quality appeared.

Credit for development of the mandolin into a high class concert instrument must be given to one Pasquale Vinaccia of Naples (1806-1882). Before his time the mandolin was smaller and strung with gut strings. This outstanding lutenist enlarged it, extended the fingerboard, gave it steel strings, improved the tone quality, and added to its carrying power. Since then the Italian mandolin makers have followed in his footsteps, until to-day the Neapolitan mandolin is a thing of beauty, and throughout the European countries this classic type of mandolin seems to have remained the favorite with the players. The American manufacturers some years ago cut loose from these classic traditions and began to experiment with a flat model instrument and again with one constructed similar to the violin, with carved top and back, requiring a higher bridge. This latter type has proved such a success that most mandolins now follow its lines.

Abundant Literature

TURNING TO THE MUSIC composed for the mandolin, we are compelled once more to go to Italy as its fountain head. Contrary to the belief of many, the system using the plectrum on the mandolin is quite different from that of the down and up bow on the violin. Many violinists, finding the left hand technic for the mandolin corresponding to that of the violin, have in the past applied the same rule for the right hand, which, to say the least, is a poor substitute. The mechanism of the plectrum is so intricate that several years of study are required to understand and to master it. Giuseppe Branzoli, of Rome, Italy, was one of the first to give, in his method, many examples of attacking the strings in different ways to get certain effects. This

method might be considered as containing the fundamental principles of the art. A number of books have been published since then, having to do primarily with the mechanism of the plectrum. Other Italian composers who have contributed to the advancement of original mandolin literature are, Pietrapertosa, Christofaro, Bellenghi, Matini, Graziani-Walter, Arienzo, Marucelli, La Scala, Bertucci, and Mezzacapo. The man recognized as the greatest composer and virtuoso of that period, was Carlo Munier. Born in Naples in 1859 he died in Florence in 1911 and his passing was quite a loss to the mandolin fraternity. Munier's compositions number over three hundred, including a complete Method in two volumes, numerous etudes, duets, trios, mandolin solos with piano accompaniment, a "Mandolin Concerto in G Major," three plectrum quartets in the style of the classic string quartets, mandolin solos duo style unaccompanied, and so on. His music shows him to have been a highly gifted musician.

Another composer of great merit, who is still living in Naples, is Raffaele Calace, author of a beautiful "Concerto for Mandolin and Piano" of which the opus number is 113, showing that he is quite a prolific composer.

The Italian virtuoso Silvio Ramieri now residing in Brussels has to his credit a number of short compositions together with a "Concerto for Mandolin and Piano," in three movements. The writer had the pleasure, several years ago, of hearing it performed by the author, and it was an excellent performance of a beautiful work.

American Writers

WE HAVE ALREADY MENTIONED the conditions under which the mandolin made its appearance in this country. Since then many highly talented and cultured American musicians have realized the artistic value of the instrument and have devoted their lives to its advancement and its music. TO THESE AMERICAN VIRTUOSOS and composers we are indebted for the development of one of the most characteristic features of mandolin technic, the duo, trio and quartette form—playing the melody and accompaniment at the same time. Eugene Page, Aubrey Stauffer, Samuel Siegel, Valentine Abt, proved themselves as virtuosos of high rank and fine composers as well.

The man who undoubtedly has contributed more than anyone else to the American literature of the mandolin, is Giuseppe Pettine. Coming to his adopted country in his 'teens, Pettine brought with him an all consuming love for his instrument and a highly developed musical culture. Well known as a band and orchestra leader, it is as a mandolin virtuoso and composer for this instrument that the name of Giuseppe Pettine is treasured amongst the serious mandolinists. His concert repertoire includes many of the great violin concertos and original compositions and his concert tours have taken him from Maine to California. Amongst his numerous compositions the "Concerto Patetico," for mandolin and piano, is his greatest contribution to mandolin literature. It is in three movements, melodious, and it calls for all the characteristic resources of the instrument. The *Fantasia Romantica* and many other original works of smaller dimensions, arrangements in duo form, and a "Mandolin Method," in four volumes, are the fruits of a lifetime devoted to his favorite instrument.

(Continued on Page 128)

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The Ear May be Deceived

By AUGUSTA WIXTED

THE TIME VALUE of every musical motive can be indicated by either two or three beats. If the metre is two-four, this is easily understood, as



but, when the metre is four-four, the ear hears only two beats also.



Of course we learn about primary and secondary accents, and that the third beat should be accented slightly less than the first; but, in listening to ever so perfect a rendition in four-four metre, one is many times unable to detect any difference in the accent of the first and the third beat.

In the six-eight metre we also hear two beats,



If the metre is three-four, we quite nat-

urally hear the three beats,



but three beats are just as evident in nine-eight metre done slowly.



Again, in twelve-eight metre we hear two beats and not four, as one may suppose,



This may seem, on the surface, to complicate matters; but in reality it simplifies them, because no matter what the explanation for metre, it is all reduced to the two or three beat accent.

In playing the compound measures, and especially the nine-eight and twelve-eight, there must be much care that each measure begins with a very definite accent, else the measure rhythms will be lost, though they should be full of charm.

All About Four Hand Music

(Continued from Page 76)

and not overly difficult. More advanced players will enjoy Beethoven's *Egmont Overture*; Weber's *Overture to "Der Freischütz"* and *Overture to "Oberon"*; and Mendelssohn's "*Ruy Blas*" *Overture*. We have not yet seen a satisfactory arrangement of Mendelssohn's *Overture to "A Midsummer Night's Dream."*

So far as arranging for four hands is concerned, practically all of the foregoing is of direct application. However, there are certain simple principles to be offered, which should prove helpful. In the first instance, there are many pieces for piano solo that are in demand as duets. Suppose we have one of these for arrangement; what shall we do first? Study analytically the piece to be arranged; pick out the themes; the counterthemes (if any); dissect the harmonies; condense all passage work to a harmonic basis; and finally decide upon a proper balance for all parts, which latter is the most difficult. Our arrangement must be neither top-heavy nor tubby, nor must there be any holes in the middle register. The general idea is one of expansion; we have the use of twenty fingers instead of ten, and with these we can cover the whole range of the keyboard. Now, just for example, suppose we have a commonplace little piece, starting off:

Ex. 2



Without in the least adding to its difficulty, we could dignify this little bit in a four hand arrangement as in Ex. 3.

What have we done? Just doubled the melody in the octave; but relieved this by doubling also some prominent harmony tones, for sonority. Moreover, in the accompaniment we have covered up that "umpah" bass, that bugbear of the modern music supervisor, by a suspicion of a counter melody. It goes without saying that, in

Ex. 3



order to arrange any music, one must be not only a harmonist but a contrapuntist as well. Besides, there must be always a seeking for balance, color, and contrast. We could go on indefinitely about this end of our subject, did not lack of space forbid.

In all humility we must confess to having perpetrated over one thousand published four hand arrangements of our own; and we are still an enthusiast. Perhaps we should add a few words as to our transcription of the *Bourrée* by Bach, in this issue of THE ETUDE. This piece was originally for violoncello solo. When Bach writes for a solo instrument (unaccompanied), it is up to the contrapuntist to discern the true implied harmonies. As a rule we do not approve of transcriptions to other keys, except where absolutely necessary; so in this case we stick to C major, nor do we quite agree with some of the harmonies found in various transcriptions. Since the violoncello, of all instruments, is one of the richest in overtones (upper partials), we enrich naturally the melodic "leads" by allowing them to be heard in as many octaves as possible. Moreover, since heavy chords, across three or four strings, are characteristic of the instrument, we use as many open fifths in our bass part as possible. So, without overdoing it, we have endeavored to suggest the essential coloring. As it is one of our favorites, the arranging of this number has proven a real labor of love.

Fretted Instrument Department

(Continued from Page 127)

This article would be incomplete without mentioning the names of a few of the great masters who showed interest in the mandolin. Mozart evidently appreciated its delicate and charming voice, and the *Serenade* with mandolin accompaniment in his immortal opera, "Don Giovanni," was the result. He also composed two songs, *Come, dearest Mandolin, Come*, and *Contentment*, with mandolin obbligato.

Beethoven wrote an *adagio* and a short "Sonatina for Mandolin and Cembalo," undoubtedly influenced by his intimate friend the mandolin virtuoso, Krumpholtz. Nicola Spinelli, an Italian operatic composer, makes frequent use of the mandolin and guitar in his opera, "A Basso Porto," and preceding the last act, there occurs a beautiful *intermezzo* for mandolin and orchestra. In his opera, "The Jewels of the Madonna," Wolf-Ferrari introduces a *Serenade* for mandolin and guitar, which is quite effective.

On account of its fretted fingerboard the fundamental technic of the mandolin offers no particular difficulty to the average student; and for this reason it is often misjudged as to its artistic possibilities. Frequent recitals by capable concert mandolinists would soon convert the most skeptical. To be able to interpret the concertos and other high grade original compositions by the masters requires an intense

study for a number of years. There is no lack of material, as to the student of to-day; numerous methods and other works are available that contain every phase of mandolin technic. To those with limited time, the plectrum quartette—first and second mandolin, mandola and mandocello—or the mandolin orchestra offers many opportunities for musical enjoyment.

Fretted Instrument Department Questions and Answers

Q. After taking lessons on the guitar for a year I still have trouble in tuning the instrument. My mind seems to be more intent on tone quality than the right pitch.—W. K.

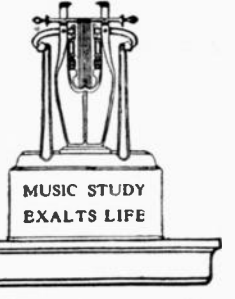
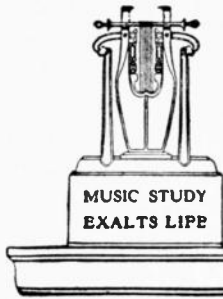
A. Every guitarist should strive to obtain a beautiful tone from his instrument. But, if the instrument is not tuned properly, you will not be able to produce correct melody or harmony. Get a good guitar tuner, having a corresponding note for each string, and keep at it until you can tune the instrument correctly.

Q. Could I get orchestrations for a group of twelve players, mandolins, Spanish and Hawaiian guitars, tenor banjos, and violins?—A. T.

A. Ask your music dealer for catalog. If he does not have what you want, write direct to the publishers. Most of them carry a large stock for fretted orchestra.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



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The Cover for This Month



In May 1937, when Dr. Walter Damrosch was past 75, the world premiere of his third opera *The Man Without a Country* was given in the Metropolitan Opera House, New York City. Two years before, in the same great opera house, this celebrated and

beloved musician stood in the pit before a capacity audience conducting a Golden Jubilee performance because it was 50 years before, when his father, Dr. Leopold Damrosch, was mortally ill with pneumonia, that two scheduled operatic performances were carried through when the 23-year-old Walter Damrosch took up the baton. Thus great responsibilities were thrust on the young man. He not only fulfilled the New York performances but he also continued directing the company organized by his father, playing the scheduled engagements in Chicago.

This man, who in the last 50 years, or more, has done more than perhaps any other individual in bringing the American people to a love of musical masterpieces, was born in Breslau, January 30, 1862. He was 9 years of age when his father brought the Damrosch family to the United States. The background of musical harmony he secured under the direction of his father and also Rischbieter and Draeseke in Dresden, piano study with von Inten, Boekelman, and Max Pinner, and conducting under his father and von Bülow.

He was making his way as a capable professional musician while only in his teens. He was only 18 when he was engaged as a conductor of a choral society in Newark, New Jersey. He also played second violin in his father's orchestra. His accomplishments as a young man were remarkable due to his ability and energy.

Before the turn of the century he had many seasons to his credit in which he had toured the United States with his own Damrosch Opera Company and with the New York Symphony Society. He also was conductor of the New York Oratorio Society

She PAYS Them to STOP Practicing

● Here is a brand-new angle on the practice problem. Mrs. Frank J. McManus of Detroit writes us "Our whole family enjoys reading THE ETUDE from cover to cover, and my girls, 11 and 13, enjoy reading the pieces and playing the duets. I used to have to pay them to practice, but now I have to pay them to stop."

Herein lies the great secret of musical progress, "enthusiasm." Emerson was certainly right when he wrote "nothing succeeds without enthusiasm."

By taking THE ETUDE regularly and keeping continually in touch with the latest publications, many a teacher has kept up *enthusiasm* in a class which otherwise might long ago have vanished in the mists of indifference and depression.

No wonder that thousands of teachers have told us that THE ETUDE and our *Presser Service* have been indispensable business assets.

beginning in 1895 and terminating in 1898.

His musical mission in life won for him the friendship of Andrew Carnegie who built the big concert hall for New York City. While enjoying a visit with Carnegie in Scotland, he became acquainted with James G. Blaine, the Pennsylvania-born American political leader who, through his services in the House of Representatives and the U. S. Senate, had become one of the most conspicuous national figures of the time. Not long afterward, in the year 1890, Blaine's daughter Margaret became his wife. Four daughters blessed this marriage.

A long list of things for which the United States is indebted to Dr. Damrosch might be given. On this list would be such things as his initiative in being the first to bring to this country such artists as Katharina Klafsky, Johanna Galski, and Milka Ternina, who were among the greatest dramatic sopranos. Also included would be his sponsoring of the first serious composing efforts of George Gershwin.

It is estimated that as an educator, Dr. Damrosch has taught music to millions, this record being possible due to the years in which the National Broadcasting Company has presented his *Appreciation Hour*. Although this *Appreciation Hour* has developed to a point where it has become a required part of the education of nearly seven million students in seventy thousand radio equipped schools, it has been estimated that over three million adult listeners also have developed the habit of tuning in on this period.

As a composer, Dr. Damrosch has written two other operas besides the one mentioned—*The Scarlet Letter* and *Cyranos de Bergerac*. Other works include his *Manila Te Deum*; a Sonata for violin and piano; a number of songs; and incidental music to *Iphigenia in Aulis*, *Medea*, and *Electra*.

THE ETUDE MUSIC MAGAZINE is greatly indebted to Mr. Soss Melik for his generous permission to utilize as our cover for this issue of THE ETUDE the excellent portrait sketch of Dr. Damrosch. Mr. Melik is one of the most celebrated portrait artists of to-day. A visitor to the Melik Academy of the Fine Arts, in Kingston, New York, would be amazed to see the number of noted personages whose portraits have been strikingly rendered by Mr. Melik. Hon. Herbert Hoover, Hon. Judge Charles Evans Hughes, Dr. Nicholas Murray Butler, Adolph S. Ochs, and others, are among those whose portraits have been executed in the strong, verile manner in which the likeness

of Dr. Damrosch is portrayed on the cover of this issue.

The excellent pencil and charcoal portraits drawn by Soss Melik, reveal a grandeur in their simplicity, a remarkable living vibrancy in the modelling brought out by every delicate nuance of the shadings and highlights by which this artist presents, not only the physical likeness, but also the character personality of those who have posed for him.

Manual of Fugue By Preston Ware Orem



To thousands of music students and teachers, the name of Preston Ware Orem is familiar as the author of popular books which make clear for the amateur the mysteries of harmony, theory, and kindred subjects pertaining to music. Dr. Orem's *Harmony Book for Beginners and Theory and Composition of Music* have been eminently successful and the reception already accorded his new counterpoint method, *The Art of Intercaving Melodies*, augurs well for its usefulness.

To this galaxy of exceptional text books, we are pleased to add a *Manual of Fugue* by the same author. In this new work, Dr. Orem explains, in his lucid and entertaining manner, all the problems of fugue writing, including Canon, Imitation, and Double Counterpoint. Naturally, as a preliminary to the study of this book, a practical working knowledge of harmony and counterpoint is assumed. The author treats the writing of fugues as a making of real music, not as an exercise in musical mathematics. He feels that, after proper preparation, fugue writing is "just about as good fun as anything in musical creation."

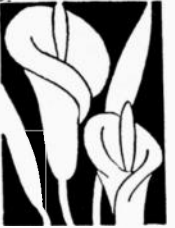
Ten lessons and an Epilogue comprise the chapters of the book. Lesson One presents a general discussion of the resources of fugue construction. Imitation in two, three, and four parts comprises Lessons Two and Three. Then follow lessons in Double Counterpoint; Pedal Point, Sequence, and Stretto; Fugue Form; Tonal Fugue; Four-part Fugue; Five-part Fugue; and How to Analyze a Fugue. Not the least important are the original and musicianly examples of writing which are a valuable feature of the book.

In advance of publication, a single copy of this important work may be ordered at the special cash price of 40 cents, postpaid.

ADVERTISEMENT

Easter Music

Easter Sunday falls this year on April 17th, in every way an ideal date for this well-marked event in the Church calendar. Perhaps even to a greater degree than at Christmas, music is an important feature of the day's activities. Each year shows an increased interest in and a wider use of well-chosen musical numbers in various forms. Naturally the "Easter Anthem" takes the most prominent place in the musical portion of the service, while vocal solos and duets follow almost as a matter of course.



Variety is always desirable and we find that there is a growing demand for effective two and three-part (treble voice) numbers, also for compositions and arrangements for men's voices. Then, of course, there is the Easter Cantata that often so overshadows the shorter numbers that perhaps we should have mentioned it first. No organist or choir director need be apprehensive of a scarcity of suitable material, or be in doubt as to a dependable source of supply, if only the facilities of Theodore Presser Company are drawn upon. Everyone directly interested in the selection of Easter Music is invited to write to us for examination copies.

As a help in meeting requests for Easter Music we should like to have information with each order as to the number and make-up of the groups for which music is to be provided. Incidentally, some valuable suggestions are given in the advertising pages of this issue.

Music for Spring Concerts and the Commencement Program

With the final semester of the teaching season now well under way, many educators, and those having in charge the selection of music, are giving thought to choosing appropriate material for Spring Concerts and the Commencement Programs.

Cantatas, operettas and choruses for grade or high school groups, or women's club choruses, should be selected now and put in rehearsal at once. Solos and ensembles for piano and other instruments should be assigned in order to allow sufficient time for memorizing.

Presser Service, for many years, has been of much assistance in the building of such programs. Liberal examination privileges, the service of expert music clerks, the largest stock of music in the world from which to choose, and generous professional discounts, are a convenience and an economy to music buyers.

Write today, outlining your needs and asking for a selection to look over. Give the number and tell something of the capabilities of the performers. If you prefer to make your own selection for examination, catalogs and descriptive lists may be had FREE for the asking.

Bind Your Etudes At Little Expense

Those subscribers who have a complete 1937 volume of THE ETUDE may bind it in a handsome blue silk buckram binder stamped in gold "THE ETUDE". The price of the binder at retail is \$2.25. When renewing for the year 1938, instead of sending \$2.00 for your subscription, send \$3.25 and we will extend your subscription and forward one of these binders immediately.

We are sure you will like the binder as it is very handy and keeps copies of THE ETUDE clean and in order.

(Continued on Page 130)

28 Miniature Etudes
A Book of Studies for the Third Grade
 Piano Student
 By Ella Ketterer



The successful piano teacher always seeks to have on hand, in the studio, educational and recreational material that may be assigned to supplement the regular course of studies. The necessity for emphasizing some particular point in piano technique may arise at any lesson. Sometimes a piece containing that technical figure may answer the purpose; with some pupils it is advisable to give an entire book of special studies.

Miss Ella Ketterer is a most successful teacher of the piano, but she also has a flair for composition; her tuneful piano pieces are known to thousands. Equally popular with her fellow piano teachers are her study books, *Adventures in Music Land* (\$1.00) and *Adventures in Piano Technique* (75c) which so well take care of supplementary material needs in the first two grades.

We now have in preparation the new Ketterer opus, designed for use with pupils during the third year of piano study. Naturally, with the composer's melodic gifts, the twenty-eight studies that make up the contents are tuneful. Their practical value is evident in the technical points they cover: arpeggios, chords, hand crossing, chromatics, fingered thirds, wrist development, repeated notes, rapid passages divided between the hands, fourth and fifth finger development, trills and turns, suspensions and left hand technique. Each study is one page long and all have been given attractive titles.

Teachers who wish to become acquainted with this work will find the special advance of publication cash price 30 cents, postpaid, a real economy.

Little Pieces from the Classic Masters

For Violin and Piano
 Compiled and Arranged by
 Leopold J. Beer

In the works of Bach, Handel, and their contemporaries there are hundreds of priceless gems of musical inspiration, many of which are practically unknown to the present generation of music lovers.

The author has gathered together a group of such numbers for this album and arranged them for playing by violinists well along in the first position. Special fingering makes possible the playing of these pieces also in the third position.

As material for inculcating in young students a genuine love for the best in music such compositions are unsurpassed. Particularly valuable are they for use with students who eventually hope to play in orchestras and string ensembles.

In advance of publication a single copy of this book may be ordered at the special cash price 35 cents, postpaid.

Play with Pleasure
 An Album for the Grown-Up Piano Student

Material for those whose music education began after childhood's days were past must necessarily be interesting; grown-ups haven't the time, nor the inclination, to spend hours practicing something technical (and dull) so that eventually they may be able to play something pleasing.

Bearing in mind that tunefulness and variety are prime requisites in an album of recreation pieces intended for adult piano students who are advancing a bit in proficiency, and are able to play what for younger students would be called third and fourth grade compositions, the editors have selected, and are arranging for this volume, many fine numbers never hitherto available in such fine early medium grade editions.

There are lilted waltz tunes—one by Lecocq, the *España* by Waldteufel and the celebrated *Kiss Waltz* by Ardit. A fine arrangement of Schubert's *Military March* and an excerpt from the *Light Cavalry Overture* by von Suppe will please those who like military marches. Mendelssohn's beautiful *On Wings of Song* has been specially arranged for this book, and a real novelty is offered in a piano version of a violin solo *Mazurka* by Wieniawski. Of course, there are some "old timers" and folk songs, but these are in brand-new arrangements. *Fair Maid of Sor-*

rento has been borrowed from Italian folk lore, *Two Guitars* from the Russian Gipsy, and Marks' ever popular ballad *Sailing* appears in the form of a not-too-difficult piano solo.

A few more surprises will be found when the covers of this volume are opened. Space forbids our mentioning them in these brief notes. The special advance of publication cash price 40 cents, postpaid, will remain in force this month for all who wish to take advantage of the opportunity to secure a fine collection at a real bargain price. Distribution of copies will be limited to the U. S. A. and Its Possessions.

One String Solos
 For Violin Beginners
 By Kate La Rue Harper

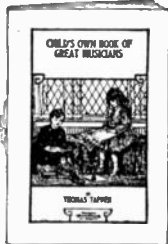
Attractive melodies in the easiest grade, coupled with story-texts and charming illustrations, prove a strong influence in stimulating a child's ambition to become a good performer. Such a book is *One String Solos* for violin beginners by Kate La Rue Harper.

This work may be used as supplementary material with any elementary method of violin study. As the title indicates, each little piece is confined to the tones of one string. Only three fingers and the open strings are used, as the small player finds difficulty in placing the fourth finger correctly in the beginning. While various keys are introduced throughout the book, there are no accidentals in the violin part. The A and D strings are given first because they have the same pattern of fingering; then follow the E and G strings. The texts not only create interest but assist in establishing the correct rhythm.

As this work probably will be used in class teaching, too, it will be published in two separate books, the violin part for students, the piano part for the teacher, or accompanist. These books will be printed in the convenient oblong size. The special advance of publication cash price on the violin book is 15 cents, on the piano book 20 cents, postpaid.

Child's Own Book of Great Musicians

Brahms—Tschaiakowsky—MacDowell
 By Thomas Tapper



Most books on music and musicians that seek to promote the cultural development of young people find favor with educators. But this series not only enjoys the endorsement of teachers, it invariably is received most enthusiastically by the young students themselves.

For several years, thirteen books of the *Child's Own Book of Great Musicians* series have been available—Bach, Beethoven, Chopin, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi and Wagner. These are priced at 20 cents each. A folder describing them will be sent gratis upon request.

We now have in preparation three new books—Brahms, Tschaiakowsky and MacDowell. In advance of publication single copies of any of these three may be ordered at the special cash postpaid price, 10 cents; the set of three for only 25 cents.

Since the initial announcement of the forthcoming publication of these three booklets, hundreds of orders have been received from *Child's Own Book* enthusiasts, young and old, who are now awaiting delivery of their copies. Of course, the "cut-out" pictures, and the needle and cord for binding the book, are included in the copies ordered on this special offer.

Fourth Year at the Piano
 By John M. Williams

The author of this new instruction book is well known everywhere as a teacher and lecturer who, by his advanced ideas in pedagogy, has done much to revolutionize methods of teaching music. The increasing popularity of his progressing series, *First Year at the Piano* (1.00), *Second Year at the Piano* (1.00), and *Third Year at the Piano* (1.00), has resulted in the preparation of *Fourth Year at the Piano*, the final book of the series. As with the former books, the new one will be replete with interesting

and valuable material, all of it attractive, not only to the student, but to musicians in general.

Single copies of *Fourth Year at the Piano* may be ordered now at the pre-publication price of 50 cents, postpaid.

A Child's Journey
 Rote Songs for Primary School Activities
 By Ada Richter

In the music materials used for kindergarten and primary school classes, nothing is more important than an interesting presentation. Rote songs for primary school activities must immediately attract the attention of the youngsters. And nothing will do this quite so effectively as songs that relate incidents, or that tell of things with which the child is familiar.

Mrs. Richter's practical experience in teaching juvenile classes has particularly qualified her for undertaking a work of this kind. Here she presents sixteen short, simple little numbers, each relating some incident that might happen on a child's holiday. In addition, the melodies are all so rhythmic that they can be sung without accompaniment should no piano be available.

A single copy of *A Child's Journey* may be ordered now at the special cash price of 35 cents, postpaid; the books will be delivered when published.

Grown-Up Beginner's Violin Book

By Maurits Kesnar



Educators in all fields of academic subjects and cultural arts are making wonderful strides in satisfying the desires of young people and grown-ups who wish to make profitable use of time placed at their disposal in these days when so much effort is being made to provide all with an adequacy of leisure. For the many who were denied the opportunity to begin the study of music in childhood new and practical instruction materials are required.

Grown-ups seeking to add piano playing to their accomplishments received first attention, but the need for a grown-up beginner's violin book has been so insistent that the well known teacher and concert violinist, Maurits Kesnar, has evolved an instructor which has introductory steps and types of study material particularly suited to the grown-up violin beginner. This book makes a Key of C approach, and gives careful directions as to details of fingering, bowing, etc., frequently simplified by illustrations and charts which carry the student into the playing of a fair sized repertoire of attractive numbers, including arrangements of folk songs and dances, as well as some choice original numbers by contemporary composers.

While this instructor is intended primarily for use under the guidance of a teacher, it also will prove of service to the musician proficient on another instrument but who, in meeting the breadth of demands in this day and age, wants to do some self-study in order to have the added musical advantage of a working knowledge of the fundamentals of violin playing.

A single copy of this *Grown-Up Beginner's Violin Book* may be ordered prior to publication at the special cash price of 40 cents, postpaid.

Master Pieces with Master Lessons
 For the Piano

Just what does this title mean? To some musicians, a masterpiece of music printed on fine, glossy paper seems sufficient evidence that this is the most reliable copy for study, without stopping to think that the piece may contain wrong notes, incorrect fingering (or none at all), misplaced phrase marks, and other tokens of incorrect editing. Another edition of the master piece may have none of these faults, but aside from good editing there is little to aid the student as to those fine artistic shadings impossible to indicate by mere marks and signs.

To supply this want we have assembled into one volume fifteen master pieces with scholarly analyses by some of the leading

musical authorities, with which readers of *THE ETUDE* are doubtless familiar. Editors like Moriz Rosenthal, Mark Hambourg, John Orth, Sigismund Stojowski, Edwin Hughes, Katherine Goodson, Walter Spry, Victor Biart and others, treating thoroughly the most artistic interpretation of the celebrated master pieces of such composers as Chopin, Bach, Handel, Mozart, Liszt, Schumann, Schubert, Brahms, and Mendelssohn, are an unanswerable guarantee of the dependability of this great collection.

In advance of publication copies of this volume may be ordered at the special cash price, 50 cents, postpaid.

Ten Studies in Style
 For the Piano
 By Carl Wilhelm Kern

This probably is the last month during which this new work will be available to advance subscribers. The manuscript is now in the hands of our engravers and copies soon will be ready.

The work will be published in the *Music Mastery Series* which already includes a successful volume of Mr. Kern's *Twelve Melodious Studies Featuring Scale and Chord Formations* (60c). The author's piano compositions are known to teachers, everywhere, not only for their melodious qualities, but for their practical educational value. The numbers in this work really are piano solos introducing technical problems met in the second year of study at the piano.

Of course, the special advance of publication price 20 cents, postpaid, will remain in effect until the book is issued.

Advance of Publication Offers Withdrawn

From the number of advance orders received for the work that is to be published this month, it is quite evident that piano teachers are not content with developing merely their pupils' finger dexterity, but they also are diligently striving to inculcate in them a real appreciation for the best in music. After the selection of the contents had been made the utmost care was taken, both by the Editorial Staff and the Mechanical Department, to make the book as fascinating as possible, the Publishers realizing that an attractive presentation is necessary with any type of music book for young pupils, and that it is vitally essential in a volume of classics.

This work now is placed upon the market at a fair retail price and the special advance of publication offer is withdrawn. Go to your music dealer and ask to see a copy, or send direct to the Publisher. Copies may be had for examination if desired.

Musical Visits with the Masters, a book of piano solos arranged from the classics, contains excerpts from representative compositions of the great masters so easy that pupils well along in the first year of study can essay them. Each is accompanied by biographical notes on the composer and a page in the book shows pictures of the masters (in pen-graph style) which are to be cut out and pasted in the spaces provided for them. Of course, only melodic and rhythmically attractive selections have been included. Price, 75 cents.

Delayed Etudes

During the holiday season just passed, there are some lost copies owing to last minute orders and rush of mail in the post office. We entered subscriptions as quickly and forwarded copies as promptly as it was possible to do, under the circumstances, but if a copy intended for you has gone astray, do not hesitate to write us. We wish our subscribers to be pleased with our service and extend our sincere thanks for the patience of those who were disappointed by delayed deliveries.

Changes of Address

Where a subscriber changes an address, we should be advised at least four weeks in advance of the date of publication, which is the first of the month. Please give both Old and New addresses when requesting changes. Do not depend on the Post Office but advise us directly.

(Continued on Page 131)



THE JUNIOR ETUDE

Edited by
ELIZABETH A. GEST



Trips In Scale Land

By Gladys Hutchinson

WHEREVER you may journey the most intelligent preparation is to map out your trip to its destination so that you may travel directly and comfortably. For instance, if you were a stranger in the eastern part of the United States and wished to travel from Boston to Chicago, stopping over to visit the important centers en route, you would first want to study your map carefully and then perhaps get the detailed information from the person in charge of the local travel bureau.

It is exactly the same in Scale Land. If you have never been there, you will most certainly become confused and perhaps totally lost unless you map out your journey step by step.

If you will be methodical about your trip through Scale Land and travel as this map suggests, you will acquire a sense of freedom in your journey so that eventually you will be able to get about instinctively, just as though you had inhabited it all your life.



When you reach your destination, it will be well to plan your return trip with equal care. It is surprising how many people seem to be able to get to where they want to go with perfect ease but get lost on their way back. Be sure to consult your map and your teacher, who is in charge, and the Scale Land Travel Bureau.

Your Music Portfolio

By Anna Meloni

ARE YOU one of those boys and girls who force your music into your brief case with your school books and lunch box? Then, in what condition is your music after a few weeks? Everybody has seen music after such treatment, and it certainly does not look nice.

Your teacher is not apt to form a very good impression of a pupil who does not take care of his music. If you are untidy about your music she may think you are going to be untidy about the preparation of your music lessons, and other things.

Why not have a separate portfolio for your music? You can get an ordinary manilla one for only a few cents. Paste a picture of your favorite composer on the front, and keep your music in it.

Sometime you may chance to meet the composer of one of your little pieces (that is, of your modern pieces, of course) and you might want to get the composer's autograph on the music. Some people collect autographs, you know, and you would not want the composer to see the music all torn and dirty.

So, boys and girls, try to keep your music neat and clean and in its own portfolio. Then it will always be ready for practice and you will not have to waste any precious time hunting it.

THE OLD PIANO'S STORY

By MONICA TYLER BROWN

I AM AN OLD PIANO, very much worn, and because of my "blue blood" as it were, I am spending my last days in the museum. I come from an illustrious family, for my immediate relatives were among the first to be perfected by Christofori.

Several of my forefathers were quite famous in their day. My great grandfather harpsichord belonged to George Frederic Handel, and great uncle clavichord was in the Bach family all of his life. There has been perhaps, no other family with as many musical members as the famous Bachs. Yes, and my cousin spinet and virginal both lived in luxury in the palace of the king.

Oh! for the good old days when I was singing the beautiful songs of my dear master. Alas, I can live only in memory now. I spent almost all of my active life in the home of Frédéric Chopin, who is called the poet of the piano.

To-day, among the many visitors at the museum, there was a wide-eyed, pale little boy who came and stood beside me for a long time. There was a look of longing and hunger for the beautiful in his face, that reminded me of the little boy of long ago who loved me dearly.

How well I remember when little Frédéric was born. It was on the twenty-second day of February in 1810. The Chopin family lived in Poland, and the baby seemed like a little flower coming to brighten the bleak windy northern night.

From his infancy, Frédéric loved music, and he was given lessons when he was very young. He made such rapid progress by the time he was eight years old, that he was considered a second Mozart.

How I loved the touch of his baby hands caressing me. He never thumped and pounded the keys like some children, and he composed little pieces, so lovely, they were like poems.

Frédéric was never a robust child, but he was always good natured. He was a clever mimic and he loved to act, and he

wrote several very entertaining little plays.

I will never forget that beautiful time in the refined home of the Chopins when Frédéric and his three adoring sisters were growing up, in the environment of flowers and sunshine, and charming friendships.

Frédéric had a pleasant little nook in his father's house, where many of the talented young musicians and poets would meet. After he graduated from his father's school, he went to Vienna where he stayed for eight months. He was very homesick for Poland and he wrote to one of his friends, "I am sad, and I feel lonely and neglected here. I cannot live as I would like. I must dress and must appear in the salons with a cheerful face, but when I am in my room again I have a confidential talk with my piano, and I tell it all my woes as to my best friend in Vienna."

Later he went to Germany and from there to Paris, which became his home. In Paris he was always surrounded by the nobility and he made friends with the many famous musicians who lived there. Liszt, Schumann, and Mendelssohn came often to hear him play.

My master disliked public performances, but he loved to play for three or four friends, by the firelight of his drawing room. His playing was so delicate and refined that he was often called the "Ariel of the Pianoforte." His exquisite tones reminded some one of the warbling of linnets, and he was often called "velvet fingers."

It makes me happy to think about all the beautiful pieces that my beloved poet composed, just for the piano. There are nocturnes, waltzes, preludes, scherzos, ballads, impromptus, and etudes. He expressed his great love for his country in the stirring polonaises, and the *Fantasia on Polish Airs*.

Gradually his frail health failed and on the seventeenth of October, 1849, he breathed his last. Mozart's "Requiem" was sung at his funeral and his own *Funeral March* accompanied him to the grave,

where he was laid to rest among the great musicians of his adopted land.

One of his pupils bought me at a public auction, and upon her death, I was sent to Mme. Chopin. Later I became the property of the museum.

Sometimes at dusk, when I am thinking of the past, I start—and vibrate with excitement when I fancy that I hear my master's footsteps outside in the corridor. Alas, when the door opens, it is only the guard on his hourly round.

Yes, I am old and silent now, but I have lived!

Orchestral Overture

By Mary Damrosch

The house is dark, the baton raised, a hush Creeps o'er the crowd, defies the blatant cough.

Each bow is raised, then gently falls; a sound

More calm than quiet waters, fills the air And ever grows, until at last it becomes O'erpowering in its awful majesty!

Listening Lessons

By E. A. G.

The Famous Minuet from "Don Giovanni,"
By Mozart



OF ALL the many minuets played on the piano, this one from Mozart's opera, "Don Giovanni," is one of the most charming and delightful. One never gets tired of this minuet, although one hears it badly played, often enough!

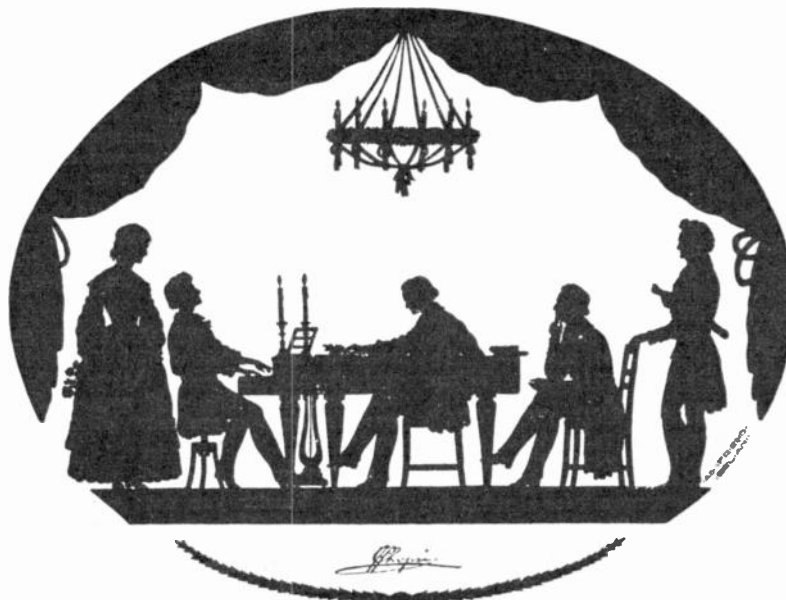
The next time you hear it, listen to it, and see if you like the way it is being played (even though you are playing it yourself).

The theme is simple—almost monotonous, in fact—in its repeated F major chord, yet it has distinction and charm in its monotony.

One fault very often heard in this piece is the matter of the left hand. Several times the left hand has quarter notes to play, while the right hand has nothing to do but rest, and these quarter notes often are played faster than the other quarter notes in the piece. What is the reason for this? See if you notice it some time, and do not ever be guilty of this fault yourself. There is really no reason for making this mistake, as it is such a very easy thing to play it correctly, so it must be due to carelessness, and because the player does not listen to the rhythm.

This minuet comes in the opera in a ball-room scene in a palace, and it is a very colorful stage picture with the ladies in their beautiful gowns and the men with their powdered wigs and satin knee-breeches. When you play it, make it sound happy and cheerful, but do not let it lose its stateliness. Listen, and make it so lovely you will want to repeat it at once.

If you hear this called the *Minuet from "Don Juan,"* it is the same thing. "Don Juan" (pronounce wan) and "Don Giovanni" are the Spanish and Italian forms of the name Sir John.



CHOPIN PLAYING TO HIS FRIENDS

JUNIOR ETUDE—(Continued)

A MUSICAL PARTY

By GERTRUDE GREENHALGH WALKER

DID YOU EVER play Musical Bingo? (Some call it Beano, or Keeno.)

We arranged a long table (made by placing two long boards on horses and covering them with white paper) in the center of the studio. The pupils sat around it and were given a handful of beans and a card with letters on it. We did not have real Bingo cards, so we cut them out of the cardboard that comes from the laundry. The first game was a Bingo of Keys. In a separate dish on small cards I had the names of all the keys, major and minor, numbered, as three sharps, major, one flat, minor. The pupils' cards had the letter

name, and the first one who found the called out key on his card and said Bingo received a small prize.

The Abbreviation game was next. Each player received a card that had one musical abbreviation on it. This time letters were drawn at random from a dish and the first one completing or, rather, placing a bean on the letters called that made the abbreviation and giving the word in full with its interpretation was winner.

Then, composers' names, the winner telling the nationality or some interesting thing about the composer. Everybody had lots of fun and all had to sharpen their wits.

LETTER BOX

DEAR JUNIOR ETUDE:

I like the stories, poems and letters in the Junior Etude very much and thought I would write to the Letter Box, because I like music, too.

I play the piano and Hawaiian guitar pretty well. I have taken piano lessons about eight months and I can harmonize by ear.

From your friend,
M. ELLEN JANE ROBINSON,
Florida.

Letter Box List

Letters have also been received from: Myrtle Blackstock; Jean Bass; James Bass; Junior Siewert; Mavis Weaver; Frances Gretton; Grace Larson; Muriel Manners; Estelle Havens.

?? ? Who Knows ? ? ?

- If a measure is in three-four time, and the first note is a dotted eighth note, and the last one a quarter note, how many thirty-second notes will be required to fill the measure?
- Who wrote the opera "Aida"?
- When did MacDowell die?
- Is the bassoon a wood-wind or brass instrument?
- If a certain major scale has five flats in its signature, what is the seventh tone of its relative minor?
- What are the names of the degrees of the scale?
- In what opera is the *Torcedor's Song*? Who wrote it?
- What was Brahms' first name?
- For what instrument did Chopin chiefly write?
- What is the Italian term for "as fast as possible?"

(Answers on this page.)

Musical Diagonal

By E. Mendes

THE DIAGONAL, reading down from left to right, will give the name of a musical instrument. Answers must give words, as well as instrument.

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- Wild animals of Africa; 2. A metal; 3. A close relative in a family; 4. A girl's name; 5. A covering for the hand; 6. A dairy product.

Answers to "Who Knows?"

- Ten; 2. Verdi; 3. 1908; 4. Woodwind; 5. A-natural; 6. Tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone; 7. Carmen; Bizet; 8. Johannes; 9. Piano; 10. Prestissimo.

FEBRUARY, 1938

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "Piano Music." Must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by February eighteenth. Names of prize winners and their contributions will appear in the May issue. The thirty next best con-

tributors will receive honorable mention.

Rules

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet. Write on one side of paper only. Do not use a typewriter and do not have any-one copy your work for you.

When clubs or schools compete please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules and conditions will not be considered.

My Repertoire (Prize winner)

I ENJOY my repertoire very much. I get a new piece every month, which I memorize. When I have memorized a group of pieces I play them for my friends, school affairs and other entertainments.

I learn a hymn each week and play at Sunday School when the pianist is absent. I play songs in school for the pupils to sing. I enjoy playing a few Christmas Carols at Christmas time.

Thus, I have a repertoire of many types of pieces for many occasions, which gives pleasure to myself and my friends.

MARION HARMON (Age 13), Class B,
Massachusetts.

My Repertoire (Prize winner)

I KEEP UP a repertoire for two reasons, first, it enables me to play on short notice; second, if in the mood to play at ease alone, I can readily do so and give myself a concert.

Before placing a piece in my repertoire I try to learn it as nearly perfectly as possible. If I have learned an old piece which is pretty, but rather easy for me to play now, I do not discard it; instead, each time I play it I make an effort to improve the expression.

My repertoire is quite large now and consists of compositions by Haydn, Beethoven, Chopin, Mozart, Bach, Saint-Saens and others.

I love my repertoire and have always derived great pleasure from playing it, either alone or for my friends.

FREDA BEREZOW (Age 14), Class A,
New York.

Honorable Mention for November Puzzles:

Verna Elder; Grace Larson; Sarah Louvenia Byrd; Fred Chasan; Helen Erday; Thomas Patrick; Kathryn Shinholser; Ramona Regan; Margaret Yeates; Irma Pederson; Betty Krueger; Betty Johnson; Julia Johnson; Mary Jean Hill; Martha Whitesell; Mary Hyatt; Elizabeth Jones; Rubie Jo Kressman; Leonie Dangoisse; Betty Jean Cooper; Lola Wallace Howell; Bette Jo Bailey; Mary Pappas; June Marie Hines; Betty Lanus; Marie Paule Beaudry; Isabelle Poirier; Carolyn Holmes; Rita Elaine Scogna.

OUR RHYTHM ORCHESTRA

By J. LILIAN VANDEVERE

These are the *instruments*, clear and strong,
That make our Rhythm Orchestra.

This is the *uniform*, trim and neat,
Worn when playing the score for each child alone,

These are the *children*, an eager throng,
Who play the instruments, clear and strong,
That make our Rhythm Orchestra.

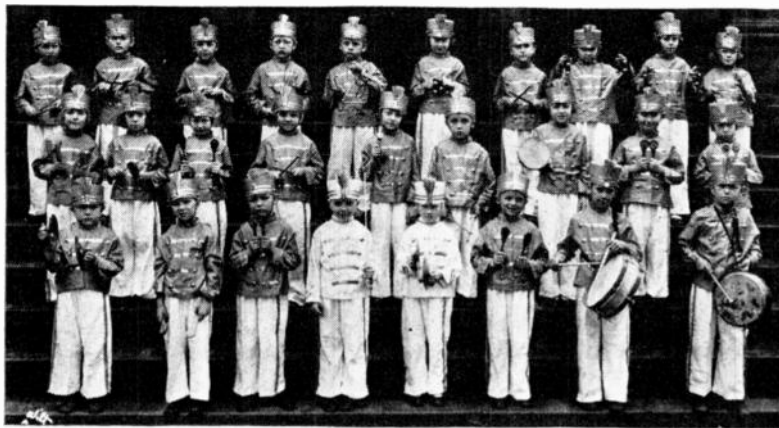
Played with the piano, whose lovely tone
Will guide the children, an eager throng,
Who play the instruments, clear and strong,
That make our Rhythm Orchestra.

This is the *piano*, whose lovely tone
Will guide the children, an eager throng,
Who play the instruments, clear and strong,
That make our Rhythm Orchestra.

This is the *Orchestra*, all complete,
And dressed in uniforms, trim and neat,
Worn when playing the score for each child alone,

This is the *score*, for each child alone,
Played with the piano, whose lovely tone
Will guide the children, an eager throng,
Who play the instruments, clear and strong,
That make our Rhythm Orchestra.

Played with the piano, whose lovely tone
Will guide the children, an eager throng,
Who play the instruments, clear and strong,
That make our Rhythm Orchestra.



First Grade RHYTHM BAND, Franklin, Pa.

Answer to Puzzling Puzzle

- Chaminade; 2. Rubinstein; 3. Elgar; 4. Schumann; 5. Cramer; 6. Engelmann; 7. Nevin; 8. Donizetti; 9. Offenbach. First letters give term, *crescendo*.

Prize Winners for November Puzzling Puzzle:

- Class A, Sara Flanders (Age 15), Colorado
Class B, Ruth Osborn (Age 12), Ohio
Class C, Curtis Derrick (Age 10), South Carolina

LETTERS FROM ETUDE FRIENDS

Piano "Coming Back" in New Zealand

TO THE ETUDE:

Although the Dominion of New Zealand, British Colony in the Pacific, distant about twelve hundred miles from Australia, has a population of only about one and a half million, it has already begun to share in the revival of the piano.

The combined effects of "canned" music, radio and the world depression had in New Zealand, as in England and the United States, a drastic effect on the sale of pianos. For a time there was virtually an elimination of the instrument, so far as new sales was concerned; and old established firms went into liquidation.

For some considerable time, as evidence of recovery in the trade, piano agents have been frantically buying up second hand pianos; and, despite a "pegged" exchange of twenty-five percent, have been importing again. Recently there have been held exhibitions of the new pianos, embracing the flat surface and streamlined designs of the modern trend. As a consequence music teachers are finding more inquiries for pupils, and teaching work is definitely on the upward grade.

Piano importations speak for themselves, as shown by this table.

IMPORTATIONS OF PIANOS INTO NEW ZEALAND

Year	Pianos Imported
1928	1610
1929 (PEAK YEAR)	1850
1930	589
1931	81
1932	24
1933 (ROCK BOTTOM)	14
1934	79
1935	261
1936	604

So we are looking forward to better days for both teachers and dealers in musical instruments.

—ARTHUR O'HALLORAN
(New Zealand)

A Studio Help

By Ruby Bassett

IT ALWAYS has been a great help to have on the studio table reading matter that is especially interesting to children. This table is in the hall adjoining my studio proper, and on that table I keep several children's magazines.

Children often have to wait when someone is unavoidably late, and they are easily annoyed and become troublesome if they do not have some entertainment. This is not an expensive custom, and it does make the waits shorter and save the nerves of the pupils.

Playmate is a small magazine all children enjoy. *St. Nicholas* and *The American Boy* are two good magazines for little men. I do not subscribe regularly for these, but I buy them occasionally and keep them till the books look soiled and worn.

For younger children, who cannot read, the comic sections from the Sunday papers are very amusing, and these, of course, are changed every week.

During the past year many "comics" have introduced music into their fun; and what could be more interesting to children than to collect these and make scrapbooks of "Musical Funnies"?

Getting More Practice Done

By GEORGIANA THUM

It was after trying many, many ways of inducing my pupils to practice that I finally found a plan that has been working very successfully for the past two years.

My pupils have a Federated Club, and the meetings, once a month, are very enthusiastic. The club is divided into sides, one and two, each side having a name and a leader. In order that no partiality be shown, I write the numbers "One" and "Two" on squares of paper, fold and place them in a basket, and allow each member to draw a number. The names are then put on a large cardboard, under their respective sides, and the board is kept in the studio where it can be seen and points counted at any time.

To inspire interest, two contests a year are held, and at the close of each contest

the losing side must give the winning side a party.

Points are given as follows: One for a lesson that averages ninety percent or better; one for coming to the lesson on time; one for practicing an hour or more each day of the week; one for attendance at the Music Club; and one for performing from memory at the Club.

As teachers well know, children are very strict in keeping tab on each other; and so I have no trouble in urging them to get points, because each side watches carefully for a lagging competitor.

The system of giving points may be adapted to the correction of any delinquencies of the particular class to which it is being applied.

Next Month

HIGHLIGHTS OF THE ETUDE FOR MARCH, 1938

"Anticipation is the herald of realization," runs the French proverb. Readers of THE ETUDE will find much that will interest and delight in our March issue.



LUCILLE MANNERS

A CAREER IN RADIO

Few people have seen Lucille Manners, but millions weekly hear her charming voice, on the famous Citles Service programs. This very gifted and attractive young artist writes helpfully upon "A Career in Radio".

BUGLES OVER THE HUDSON

Harry V. Millner tells the history of music at West Point, and it is filled with that interest which always attaches itself to our famous United States Military Academy.

THE THRESHOLD OF MUSIC

Lawrence Abbott's new series of lessons in the fundamentals of harmony, told in a new and particularly clear manner, continues in March with a lesson upon the Major Triad.

NEW YORK'S AMAZING AMATEUR SYMPHONY ORCHESTRA

The official Amateur Symphony Orchestra of New York, as recognized by the Mayor and the City Fathers, is not conducted by a professional musician, but by one of the leading members of the municipal bench, the Hon. Leopold Prince. In the March issue he tells how this unusual orchestra has acquired international fame.

ANOTHER MARK HAMBURG MASTER LESSON

The great Russian born Mark Hamburg—long a naturalized British subject—who has been long recognized as one of the most powerful and brilliant of the Leschetizky group, has shown his fine scholarship in the incomparable master lessons he has written for THE ETUDE, but never to better advantage than in the "Italian Concerto" of Bach, which will appear for the first time in our March number.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

Queen Victoria and Wagner

QUEEN VICTORIA was all her life deeply interested in music. Many years ago, at Kensington Palace in London, the writer saw a music copybook filled by the Queen, in her own handwriting. Her very thrifty parents had her do this to save the cost of new music.

When Wagner went to England as a refugee, the Queen was among the first to champion his cause. Wagner wrote, "You probably have heard how charmingly Queen Victoria behaved toward me. I

really seem to have pleased Her Majesty; and, in a conversation I had with her, by her desire, after the first part of the concert she was so kind that I was really quite touched. These two, the Queen and Prince Albert, were the first people in England who dared to speak openly and undisguisedly in my favor; and if you consider that they were dealing with a political outlaw, charged with high treason and wanted by the police, you will think it natural that I am most grateful to both."

* * * * *

"All that is called fashion is transitory tradition. Every tradition possesses a certain authority, to which we have to conform."—Goethe.

MUSICAL BOOKS REVIEWED

Scoring for the Modern Dance Band

By CLAUDE LAPHAM

Since the beginning of the century, the whole world has been overwhelmed in the whirlpool of the dance. When people found life at its most difficult moment, they sought transient relief in the dance. Dancing, in many of its forms, is a wholesome and natural diversion. With objectionable surroundings the dance may be one of the most vicious elements in our modern life. The revenue from making music for the dance and from dance orchestras runs into millions of dollars annually and naturally has resulted in the production of vast amounts of dance music and books about modern dance orchestration. The craze has produced many odd groupings of brass, woodwind and strings, and this has unquestionably resulted in almost endless new tonal effects, some very original and refreshing and others very banal and irritating. The better dance orchestration, however, is often delightfully clever and will certainly have an effect upon all modern music. One of the best books upon this subject is that of Claude Lapham, graduate of the Juilliard Institute of Musical Art of New York City, internationally known, and experienced in his field. He has had much experience with bands in New York, Hollywood, Shanghai and Tokio. Some of the book is necessarily fragmentary, but it contains many ideas presented in a very new and novel fashion which will mean much to the interested reader.

Pages: 164, illustrated and with voluminous notation examples
Price: \$3.00
Publishers: Pitman Publishing Company

Science and Music

By SIR JAMES JEANS, M. A., D. SC., SC. D., L. D., F. R. S.

Sir James Jeans, world famed astronomer and one of the outstanding British scientists of the age, has written a book designed to present the scientific side of music, to musicians rather than to scientists.

The scientific side of music is, of course, acoustics. The subject, however, is naturally so technical in its nature that, even in this simplified form, it requires a preliminary background at least equal to that of a high school student or graduate. We may safely say that it is the least technical of any work upon acoustics we have ever seen. Added to this is the writer's well known charm of expression which makes the book doubly valuable to the reader.

Pages: 252—several illustrative cuts
Price: \$2.75
Publisher: The Macmillan Co. (Cambridge University Press)

Twentieth Century Composers

By DAVID EWEN

A new book giving the true story of the works of masters who have risen in the musical field during the last forty years. Seventeen masters are included, from Stravinsky and Strauss to George Gershwin. Naturally three times as many notable composers of works which have brought them rich critical distinction might also have claimed admission to this volume; but the author has selected those who in his opinion most accurately represent a cross section of what is more or less loosely known as modern music.

Pages: 320—excellent portrait illustrations
Price: \$3.00
Publisher: Thomas Y. Crowell Company

The Glorious Fifth

By VICTOR BIART

If the United States has the "Glorious Fourth," music has its "Glorious Fifth," for that is the term now applied to the great Beethoven symphony, one of the most played orchestral compositions in the world. Victor Biart, formerly a frequent contributor to THE ETUDE, has just published a short, popular, but none the less scholarly, analysis of this masterpiece, which should be of value to students, to school music supervisors, and to music lovers and radio listeners at home. Mr. Biart's handling of his facts is excellent and his artistic appraisals helpful.

Pages: 24, paper bound.

Price: 25 cents.

Publisher: The author.

* * *

In Elgar and His Music, the British critic and writer on things musical, John F. Poste, says, "While we may not care to subscribe too fully to the ruling that a gentleman is known by his clothes, or even by how he wears them, the fact remains that even a musician of fine ideas benefits by excellent presentation."

PIANO TEACHING RESPONSIBILITIES ARE MET BEST WITH WELL-CHOSEN MATERIALS—

THE TESTING OF THE MERITS OF THESE WORKS IS SUGGESTED
(Teachers May Secure Any of These Publications for Examination)

ADA RICHTER'S KINDERGARTEN CLASS BOOK A PIANO APPROACH FOR LITTLE TOTS

A novel presentation of the fundamentals of music, through the medium of the favorite childhood story "Goldilocks and the Three Bears," soon has youngsters of 4 to 6 years playing from notes. Includes a little playlet for pupils' recitals and interesting illustrations which may be colored with paints or crayons.

Price, \$1.00

BILBRO'S MIDDLE C KINDERGARTEN BOOK A VERY FIRST MUSICAL STUDY By Mathilde Bilbro

Long a standard piano teaching work used for the very first instruction of very young beginners, now presented in the modern Middle C approach. The author, a practical teacher specializing in the instruction of juveniles, has put into this work much of her talent for writing tuneful piano music that appeals to children.

Price, 75 cents

TUNES FOR TINY TOTS A PIANO METHOD FOR PRE-SCHOOL BEGINNERS By John M. Williams

Thousands of teachers regularly use the piano teaching material of this noted pedagogical authority. Here, in this book, he gives his procedures for tiny tots, beginning with an immediate introduction to the keyboard and the Grand Staff and continuing with delightful little tunes and verses designed to prepare the pupil for the regular instruction book.

Price, 75 cents

ADVENTURES IN MUSIC LAND A MODERN INSTRUCTION BOOK FOR YOUNG PEOPLE By Ella Ketterer

Miss Ketterer has composed many popular piano teaching pieces in the early grades, and her remarkable success in the teaching profession is readily understandable after examining the material in this helpful piano instruction book. Interspersed throughout are attractive little pieces, quite a few with verses that may be sung. This book goes much further in tonality than the average beginner's book.

Price, \$1.00

MUSIC PLAY FOR EVERY DAY THE GATEWAY TO PIANO PLAYING

A happy combination of work and play, game-like procedures for inculcating in juvenile minds a love of good music while they are learning the fundamentals of piano playing, make this book a favorite with teachers in the instruction of 5 to 8 year old beginners. Includes the fascinating picture "The Fairyland of Music," a practical keyboard chart, and "cut-outs" to be pasted in the book.

Price, \$1.25
In Four Books—Each 40 cents

THE FIRST YEAR AT THE PIANO By John M. Williams

This is the first in a course of instruction books widely used by piano teachers for students between the ages of 9 and 14 years. As explained in the author's Normal Classes, which have been given in all parts of the country, the work is designed for rapid, but thorough progress. *Second Year at the Piano* (\$1.00) and *Third Year at the Piano* (\$1.00) follow this book and *Fourth Year at the Piano* is now in preparation.

Price, \$1.00
In Four Books—Each 35 cents

BEGINNER'S BOOK SCHOOL FOR THE PIANO—VOLUME ONE By Theodore Presser

Known to thousands of teachers and students as the "Red Book" this is one of the most frequently used elementary instruction books for the piano. Meeting fully the modern demand for beginning with the Middle C approach, it prepares the student for future advancement with sane, interesting study and recreation material. Taking the pupil as far as the beginning of scale study, this book is followed by *Student's Book, Vol. 2* (\$1.00) and *Player's Book, Vol. 3* (\$1.00).

Price, \$1.00

TUNEFUL TASKS TWENTY LITTLE TUNES IN ETUDE FORM By John Thompson

Supplementary material is often most helpful in the first year of study at the piano, if the material is carefully selected and judiciously assigned. Dr. Thompson here presents 20 short studies covering points in first grade technic. There is a wide and most pleasing variety in the contents of this book.

Price, 75 cents

TECHNIC FOR BEGINNERS PREPARATORY TO ALL STANDARD WORKS By Anna Priscilla Risher

This book has been exceptionally successful because it presents, in an attractive manner, modern technical studies which prepare young pupils for future work on the studies of Pischna, Hanon, Philipp, etc. Fine for developing independent finger action.

Price, 75 cents

BEGINNING WITH THE PEDALS OF THE PIANO By Helen L. Cramm

Miss Cramm, who has many successful juvenile publications to her credit, here gives young students excellent material for making a first acquaintance with the pedals. The pieces, while tuneful, are sufficiently easy for pupils in grade two to play, almost at sight.

Price, 75 cents

SHORT STUDY PIECES IN ALL KEYS By Frederick A. Williams

Frequently students ready for third grade work have not a thorough acquaintance with tonality and later will be found complaining that they can't play in certain keys. Through the medium of tuneful study pieces in each of the major and minor keys this book helps the pupil in such instances.

Price, 60 cents

TWELVE MELODIOUS STUDIES FEATURING SCALE AND CHORD FORMATIONS By Carl Wilhelm Kern

Third grade pupils cannot be given too much drilling in the scales, particularly if it is done through such pleasing material as is presented in these studies by a writer especially gifted in combining the useful with the attractive.

Price, 60 cents

CZERNY-LIEBLING SELECTED CZERNY STUDIES—IN THREE VOLS. Selected and Edited by Emil Liebling

The "cream of Czerny" studies carefully and intelligently grouped in three volumes that will supply earnest students with material for technical practice from the second to the seventh grade.

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Acquainted with
Attractive
Piano Pieces



"Winners" contains easily read reproductions of full page excerpts of twenty-three recently published piano pieces in grades one and two. The titles of the pieces and the list price of each in sheet form are:—

Coasting Party (Dunn) 25c, *The Choo-Choo Train* (Hall) 25c, *Three Jolly Sailors* (Stairs) 25c, *Here We Come!* (Forrest) 25c, *A Hammock Song* (Ketterer) 25c, *Pop Corn* (Weddell-Roberts) 25c, *The First Dancing Lesson* (Preston) 25c, *Pat-ter of the Rain* (Richter) 25c, *When the Circus Comes to Town* (Forrest) 25c, *Good Morning! Good Morning!* (Bennett) 25c, *The Jolly Whistler* (Stairs) 25c, *Singing As We Go* (Rolfe) 25c, *Way Up North* (Shepherd) 25c, *In the Kingdom of the Gnomes* (Richter) 25c, *March of the Pumpkins* (Copeland) 25c, *March of the Fairy Guardsmen* (Piaget) 25c, *A Bird Song* (Mitchell) 25c, *The Elephant's Joke* (Burnam) 25c, *Riding on the Ferris Wheel* (Phillips) 25c, *Brown-Eyed Susans Nod Their Heads* (Copeland) 35c, *The Wood Sprite and the Brownie* (Ketterer) 30c, *Fifi, the Little Ballet Girl* (Altbayer) 25c, *Lily Pads* (Locke) 25c.

Just Ask for the Free Copy of the Thematic Booklet entitled "Winners."



"Conspicuous Choiceness" gives full page specimens of fifteen new and worthy piano solo selections which range in stages of difficulty from grade three to grade six. The selections shown are:—

Beneath a Southern Moon (Williams) 35c, *Pelicans' Promenade* (Baines) 35c, *Over the Hills* (Baines) 35c, *Night Witchery* (Renton) 35c, *Dance of the Castanets* (Brown) 40c, *Chanson Pensive* (Gretchaninoff) 25c, *Star Sapphires* (Renton) 35c, *Mid the Tulips* (Ewing) 40c, *Bluettes* (King) 40c, *Along the Navajo Trail* (Heaps) 25c, *The Stars* (Schubert) 25c, *Sweep of the Wind* (Koehler) 50c, *Morning Canter* (Lehman) 40c, *Valse Coquette* (King) 50c, *Zephyr* (Saperton) 50c.

Just Ask for the Free Copy of the Thematic Booklet entitled "Conspicuous Choiceness."

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SHE... "Squatting, stooping and squinting?"

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NO SQUINT**

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drummer beating out the rhythm.

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Philco makes a complete line of Automatic Tuning Models with the Inclined Control Panel. Your present radio may be traded in as part payment, or you can buy a Double-X Philco for as little as \$7.95 down and about a dollar a week. Ask your Philco dealer about this Philco-Commercial Credit Company easy payment plan.

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